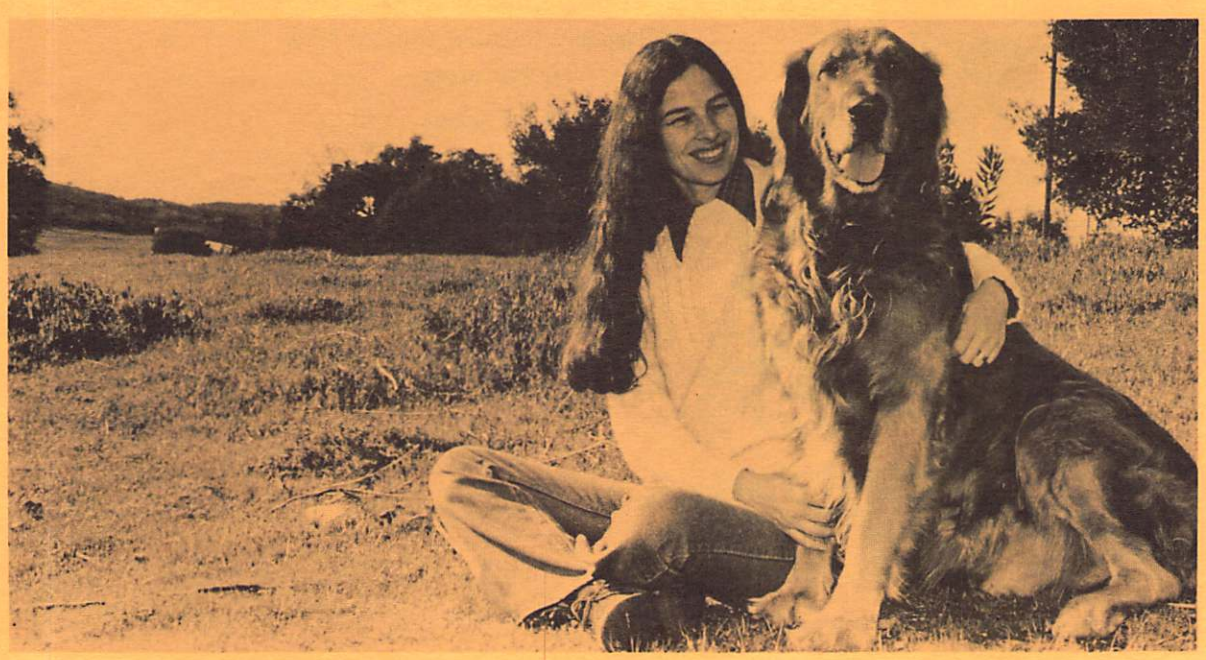
Vol. 12, No. 4 Fall 1986 $3.00

Janita and Bob Baker
Counted Cross Stitch
New Columns
Marty and Wayne
Music Exchange
New Arrangements

• and much more •



Janita Baker and Arlo the giant puppy

DULCIMER PLAYERS NEWS

Vol. 12, No. 4 Fall 1986
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The *DULCIMER PLAYERS NEWS* is published four times each year. Issues are mailed (via 3rd class) to subscribers in January, April, July, and October. Subscriptions in the United States are $12 per year, $21 for two years. Canada: $14 per year. Other countries (surface mail): $14, (air mail - Europe): $16, (air mail - Asia): $18. In the United States a reduced price of $8 is available for people who are unable to pay the full subscription price because of financial difficulties. Recent back issues are usually available. Cost per back issue is $3.73 in the USA (includes postage). Advertising rates are based on $20 for a 1/12 page ad, with discounts for multiple insertions. Information is available upon request.

Madeline MacNeil, Editor
DULCIMER PLAYERS NEWS
P.O. Box 2164
Winchester, VA 22601

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I wish you were here with me. Oh, it would be lovely to play some tunes and talk music. But you probably wouldn't *want* to be here if you saw all of the work to be done. I'm typesetting this letter on August 18, late at night. I've been off and on (mainly on) the road for weeks, as those of you who tried to call discovered. I've thought extensively about the fall DPN, but now the work really calls—the typesetting and the layout. On top of all this, Seth and I got a telephone call this afternoon stating that the house we've been holding our breaths for will be ours. Next week. The closing happens August 27th. Wednesday I leave for two days playing in the Philadelphia area. Early on August 30th Seth and I leave to play music in Colorado. Somehow, in the midst of all of this, the *Dulcimer Players News* will be prepared for the printer and mailed on August 29th. If there's an upside-down page, you can blame the printer. If there's a crude drawing of a cute house in the woods in the middle of a page, you'll know everything finally got to me.

I think you'd love our new house. It's between the towns of Strasburg and Toms Brook in Virginia's Shenandoah Valley in an area called Deer Rapids, approximately 30 miles from Winchester. We'll be close to the Shenandoah River, but not close enough to make us nervous when it rains a lot. Actually, since we'll cross the river via a low water bridge, we probably will worry a little about being on one side of the river when we want to be on the other. My office will have a skylight; Seth's office will have a lovely view of the mountains.

The telephone number will change, although I don't have the new one for you right now. The address will remain the same. You probably didn't realize that we live (lived) about 30 miles from Winchester in the village of Hillsboro, near Harpers Ferry, West Virginia. P.O. Box 2164 is a permanent address.

If a group of you were with me in this room right now, some of you would be sorting and organizing DPN material; others would be cutting the layout paper and getting artwork and border tapes together; still others would be organizing and laying out ads. Someone would be typesetting and a few more would be packing music, dishes and pretty pictures from the walls. I'll just pretend you're with me and all of the above will go easier.

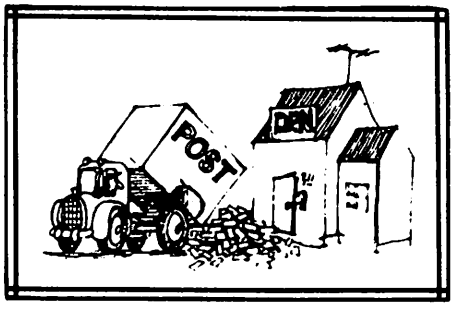
The most exciting news for this issue is the columns. Three fine musicians and teachers begin their columns now and join Sam Rizzetta; more will follow. My intent is to have more people involved with the DPN in addition to having regular features for dulcimer club members and players of all skill levels. I have more ideas and will tell you about them as the months pass. Your letters, articles, arrangements and questions are always welcome.

Dulcimerrily,

Madeline MacNeil

Madeline MacNeil, Editor
Dulcimer Players News

P.S. We now have a new telephone number—703/465-4955.



Dear DPN:

I recently requested a copy of Nancy Groce's book *The Hammered Dulcimer In America* from the government printing office and was told that it is out of print. Since the book was a Smithsonian Institution publication, I subsequently wrote to them. They replied that copies (photo copies only) may now only be obtained through University Microfilms, 300 North Zeeb Road, Ann Arbor, MI 48106. I thought this might be of interest to DPN readers.

Bill Gerber
Chelmsford, MA

Dear DPN:

Indiana Arts Weekly, Indiana's only weekly arts program is expanding to state wide coverage and adding a record review segment. This segment will include jazz, classical, opera and folk. We welcome albums for review. Send to J. Robert Cook, Indiana Arts Weekly, WFYI-TV, 1401 N. Meridian, Indianapolis, IN 46202.

J. Robert Cook

Dear DPN

I certainly appreciate the comments of Jan Murphy and Len MacEachron in response to my article in the winter 1986 issue DPN regarding the origin of the mountain dulcimer. I would like to offer the following replies.

First, Jan is absolutely correct in pointing out that metal strings were available and in use for harpsichords and other keyboard instruments long before the invention of the Bessemer steelmaking process in 1856. Like Jan, I have been making a rather exhaustive literature search on the history of wiremaking. So far as harpsichords are concerned, the most definitive reference I have found to date is a 1980 report by the Smithsonian Instituion (Scott Odell and Martha Goodway) entitled, "Harpsichord Wire of the 17th and 18th Centuries". This article includes metallurgical evaluations of wire remnants found on antique instruments. It has been determined that the wire materials were either brass or of highly refined wrought iron. This latter material was a low-carbon ferrous material (iron) which was a predecessor to steel. Various grades of iron wire were used for keyboard instruments during the 19th century, but I have yet to pinpoint the date when high grade steel wire gained widespread use.

Shortly, I hope to submit a sequel to my earlier DPN article giving strong evidence that the mountain dulcimer, like that other American "folk instrument" the 5-string banjo, have their early origins intertwined and stimulated by the availability of steel

music wire as a mail-order material! More on that later.

I believe Len MacEachron has taken my remarks about the effects of soundbox shape on tonal quality somewhat out of context. I would agree that shape has *some* effect, but not enough to make one shape clearly superior over another. It might even be possible, as Len says, to alter the tone *substantially,* but that has not been my experience in dealing with teardrop and hourglass-shaped instruments. We must be careful in trying to make absolute comparisons that all other factors are truly "as nearly equal as possible." This includes soundbox volume, for example, a factor which is significantly increased by the addition of an extra bout in the case of the hourglass shape.

In any case, there is no purpose here in staring a debate. My point in the article was that author L. Allen Smith seemed to be testing a hypothesis that the shape of the soundbox might have undergone an evolution in design. If this were true, then we might expect that "the best" design finally prevailed. I think we will all agree that today's instruments encompass nearly all of these "evolutionary" shapes. Each has proved to yield excellent tone, just as each has proved to be poor. The answer to this dilemma must certainly lie in something other than instrument shape per se.

Merv Rowley
Roselle, IL

Lost Instrument

A most unusual mountain dulcimer. The sound holes spell out the name "Diane Laurie." If you have seen this instrument, please contact Mrs. Betty Jo Alkire, 620 S. Ash, Independence, MO 64055. 816/461-6140. Reward.

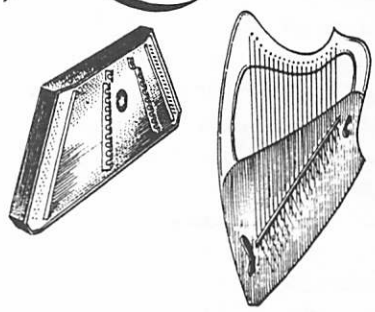
Correction

In the summer 1986 *Dulcimer Players News* we neglected to add to Lucille Reilly's article "Learning New Tunes by Music and by Ear" that the original article, "On Learning Fiddle Tunes, appears in Lucille's book *Striking Out...and WINNING!* It was used with permission. On page 12 in the summer DPN, the following sentence should read, "Since the dulcimer carries only the necessary notes for fiddle tunes (you can't play an E-flat accidentally if there isn't one nearby to play), it should be a simple matter to listen to your 'inner voice' and play what you hear." Lucille performs and teaches workshops using the hammer dulcimer. *Striking Out...and WINNING!* is a book (with accompanying cassette tape) for hammer dulcimer players. Her address is P.O. Box 712, Moorestown, NJ 08057.

I. D. Stamper

Recently John McCutcheon told us that mountain dulcimer player I. D. Stamper passed away in the early summer. John said that he'll write something about I.D.'s many contributions to old-time music, to the dulcimer and to life. We hope to have this in the winter issue. In the meantime, you can hear I.D.'s work on his album released in the late-1970's by June Appal.

Rizzetta



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Music Exchange

The Music Exchange column is for people trying to find arrangements of favorite songs and tunes and sources of old music remembered from childhood. It can also include requests for out-of-print albums, musical accessories and anything else applicable to this magazine.

Answers from Readers (Summer 1986 DPN)

Tom Lazor's "dulzither" could be an Aeolian Harp to place in a window of 26½" width. Lay the instrument on the window sill and close the window almost to the strings so the wind will whistle through. From the photo, I gather that the V-shaped pieces of wood or wire are bridges or holders for bridges. Tom can try stringing it very very slackly with different gauges of nylon string and/or fishing line (.023 to .039 for instance), then tuning all of the (very slack) strings to the same note, say a low C. According to the strength of the wind the harmonics will keep changing, and each string will give a different harmonic because of the different string sizes and therefore different slackness. This is certainly worth a try. The shape of the instrument is beautiful indeed.

Margaret MacArthur
Marlboro, VT

Full-sized plans for a bowed psaltery are available in the plans insert in the book *Musical Instruments Made To Be Played* (Dryad Press) by Ronald Roberts. Several other easy-to-make instrument plans are included with instructions.

A glass harp (glass harmonica) can be obtained from G. Finkenbeiner, 33 Rumford Ave., Waltham, MA 02154. Kits are available starting at (1983 prices) $3,860. Ready-made instruments run $6,730 to $30,000.

Everett Traylor
Bettendorf, IA

A glass harmonica is listed in the catalogue for Lark In The Morning, Box 1176, Mendocino, CA 95460. The catalogue costs $2.50.

Chris Caldwell
Seattle, WA
And several other
kind DPN readers

The Franklin Institute in Philadelphia, PA (20th and Benjamin Franklin Parkway) ought to have information on the glass harmonica because they have one on exhibit.

Lucille Reilly
Moorestown, NJ

While at a dulcimer festival recently, I heard a few different versions of a piece called "Chinese Breakdown." Do any DPN readers have the written music to this piece or know where I can find it?

Julie Elman-Roche
P.O. Box 121
Athens, OH 45701

Dear DPN:

I found the following picture as I was browsing through the music picture file at our main library. It is from the New York Sun, April 20, 1935. Obviously these ladies are playing a very close relative of the hammered dulcimer, here called a salterio. I'd love to know who these performers are and where they were performing. The picture was the only part of the clipping in the file.

Mitzie Collins
197 Melrose St.
Rochester, NY 14619

The three queerly shaped instruments played by the trio of senoritas are salterios, one of the oldest instruments of the New World but only recently included in modern orchestras. Each salterio has 100 strings, which must be perfectly tuned before a broadcast. NY Sun 4/20/35

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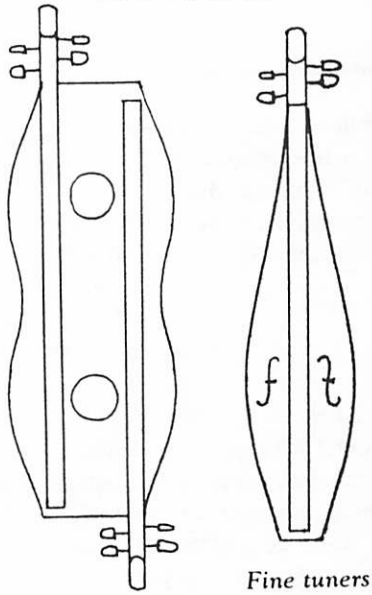

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Marty Rodabaugh Wayne Peppercorn

an interview by Gus Coshocton, Ohio

Marty and Wayne are from Coshocton, Ohio. Wayne Peppercorn is in the lighting industry and enjoys playing hammer dulcimer as a hobby. He travels extensively, which restricts his performance time. He finds the dulcimer an excellent release and escape from the business world. Marty Rodabaugh owns Wildwood Music in historic Roscoe Village. She plays professionally as much as she can, and is absolutely thrilled when she gets to perform with Wayne.

How did you meet?

We met at the Apple Butter Festival at Roscoe Village in Choshocton. We had known of each other prior to this, but had never played together. I was selling dulcimers and Wayne was entertaining at the festival. During one of his breaks, he came over and we decided to jam together. We sounded pretty good. The small crowd that gathered seemed to enjoy listening.

We started serious practice together and it seemed that we liked the same type of music. We put together a program of various types of songs and soon we were performing together at festivals, parties and other functions.

How did you come to make your first album?

Many people asked us if we had our music on record or tape. When we said no, we wished we could say yes. Our friend Dan Mitchell is a fine Nashville-based songwriter. One of his many outstanding songs is Alabama's "If You're Gonna Play In Texas You Gotta Have A Fiddle In The Band". Dan offered to produce our album in one of Nashville's best small studios and we jumped at the chance. The result was our album and cassette tape *Wildwood* which is a collection of traditional and original tunes and songs.

Wayne, what is your musical background?

I had no formal training in any musical instrument but always was involved in music through composition. Most of my compositions are for the piano. I've been working on a symphonic piece and an opera which I hope to complete in the future.

What made you take up the hammered dulcimer?

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I was born with 2 sticks in my hand... No, really...when I heard the hammered dulcimer played for the first time at Roscoe Village Dulcimer Days, I felt that my musically talented wife would enjoy playing one. I purchased a dulcimer for her, but I couldn't keep away from it. Soon after, I bought one for myself and began to pursue my technique seriously. After six years of playing, I find myself learning (or wanting to learn) something new every day.

I discovered that the hammered dulcimer repertoire need not be limited to traditional music. I'm enjoying experimenting with many different styles of music such as polkas, musicals and movie and television themes.

Marty, what is your musical background?

I started singing in the church choir at the age of 5 and have enjoyed performing ever since then. I learned to play the guitar when I was 13. I played along with all of Peter, Paul and Mary's albums. During high school and college I performed mostly traditional folk music. If I had to pick my favorite songs to perform, the Child ballads would be on the top of my list. More recently I have added some bluegrass, country and soft rock. Wayne introduced me to tunes by O'Carolan, which are so beautiful and melodic.

Marty, why did you choose to play the dulcimer?

In high school I acquired a pretty, small, 3-string fretted dulcimer. I had no idea how to hold it, much less play it. After I finally figured out that you lay it flat on your lap or a table, it became much easier and more pleasant to play. I added the mountain dulcimer to my concert repertoire, and found that nearly everyone was interested in the history of this sweet sounding instrument. In the past year, inspired by Wayne's unbelievably beautiful and intricate playing, I have added the hammered dulcimer to some of my performances.

Tell us something about Wildwood Music, Marty.

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Illustration/Michel Legare

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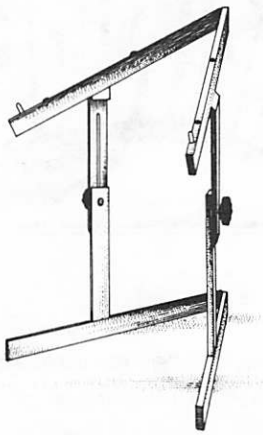

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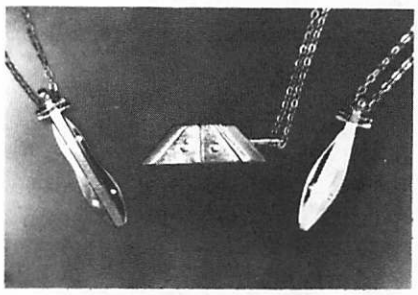

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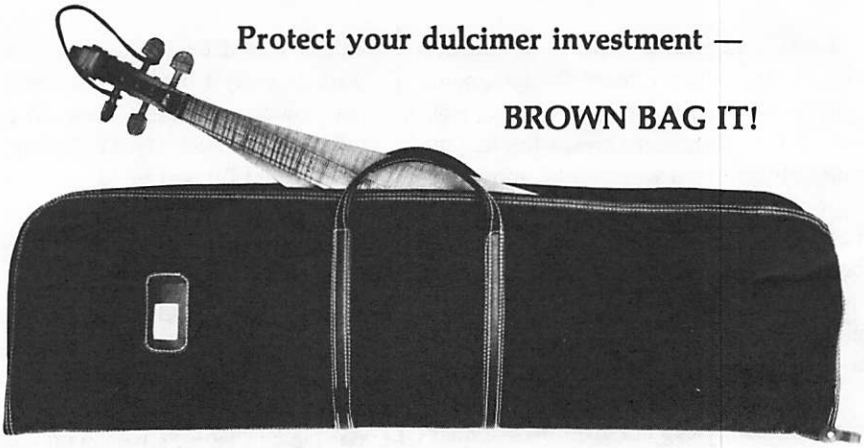

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Dulcimer Clubs Column

edited by Judy Ireton

Ladies of the clubs—and gentlemen, too—stand up and be counted! We regret that we do not know exactly how many dulcimer clubs, or clubs that regularly include dulcimers, there are. Each year the DPN prints a list of the ones known. Regretably, some of you are left out. You who are reading this can help make the list more complete. Send me the names of any and all clubs with which you are familiar. We need the name of the club, its president or contact person, meeting time and place, an address and a telephone number (with area code). If the club has a newsletter, I'd appreciate receiving it so we can keep up with your club's happenings. Do not count on someone else contacting us; you may be the one expected to tell us!

We'd enjoy hearing a little about each group. Are all members dulcimer (hammer and/or fretted) players or are other instruments welcome? Have some of your members done anything special such making a record or writing a book? What format do you have to accomodate rank beginners? Do you showcase your more experienced players at meetings, schools, clubs, nursing homes, or similar settings? Share with all DPN readers events, ideas, and happenings that might interest our many subscribers. All of you reading this magazine are the reason for *Dulcimer Players News*. You are the reason behind workshops, records, cassettes, books, instruments, builders, and concerts—and you are the reason for this column.

Midwest Activities

• Uncle Carl's Dulcimer club sponsored their 2nd annual Dulcimer Festival June 20-22 in Marshall, Michigan. It was a well-planned event run by ever so friendly and cooperative individuals. Each car was met at the gate of the Marshall Fairgrounds by members of the dulcimer society on Friday. With more than 500 camp sites under the beautiful big oak trees, there was plenty of room. Hands-on workshops were held all day Saturday and again on Sunday morning. Concerts happened Friday and Saturday evenings and Sunday afternoon.

• Ed Fisher, Cindy Funk, Phil Gliebe, Judy and Ed Ireton, Judy Liesch and Shelley Stevens of the Dayton, Ohio Mountain Dulcimer Society have put together a group called Gather Round String Band. The group performed for several local festivals and did an hour-long show on radio station WYSO out of Yellow Springs, Ohio. It is rather commonly thought that the mountain dulcimer is used to play only very simple "mountain music." It was the perfect opportunity to introduce the many other sounds of this beautiful instrument to a new audience. The radio listeners heard fiddle tunes, bluegrass, ballads, Irish, traditional and contemporary songs. It is hoped that the performance gave a better idea of the versatility of the instrument.

• Cindy Funk, Judy Liesch, Shelley Stevens and Shari Wolf of the Dayton, Ohio area are winning a following with the new sounds of Sweetwater. The gals do some great harmonies and fun songs. They have done warm-ups for Canal Street Tavern and a special showcase concert for the Great Black Swamp Dulcimer Society in Lima, Ohio. They take the sound of the dulcimer beyond a traditional role and use it as the unexpected back-up for their singing.

• A little further north up Interstate 75 we find the great Black Swamp Dulcimer Society in Lima, Ohio. They put on one of the finest dulcimer festivals in the country during the last weekend of April each year. More about that another time. For now, there is news about a very special trip. Susan Porter and her very able board are busy planning not only for next year's festival but also for a tour of Ireland, Scotland, England and Wales. It is hoped that approximately 35 people will take their dulcimers and music with them. The plans are to attend three large folk festivals and to share some music with the people in the charming villages and pubs.

• Heading south down I-75 in Ohio, we find the Cincinnati Dulcimer Society. Member Nancy Clark is also a harp player. As president of the Scottish Harp Society, she opened the Scottish Harp Week at Oberlin, Ohio on Sunday, June 22nd. At the opening night mini concert, she and her husband Frank introduced many of the harpists to their first sound of the mountain dulcimer. Frank and Nancy are part of a foursome known as Medallion. They play the music of Scotland, Ireland and the United States frequently in the area. Though Cincinnati has a strong German heritage, it has been most receptive to the "new" ethnic sounds such groups are introducing.

• Another special talent in Cincinnati is Sarah Johnson. She is kNown to many of you who play the hammer dulcimer through her six books, *The Kitchen Musician* series. A number of her arrangements have appeared in the DPN. Sarah has a special ability to present her music in a manner that doesn't intimidate.

Dulcimer Clubs

Correction
Woodland Strings Dulcimer Club
410 S. E. 8th St.
Little Falls, MN 56345
612/632-8608

New
Dulcimer Association of Albany
Sue Carpenter
P.O. Box 570
Nassau, NY 12123
518/766-2619

Bella Vista Dulcimer Society
Virginia Houghton
Rt. 4, Box 126
Gravette, AR 72736

Central Kentucky Ham. Dul. Club
Bob L. Wyatt
153 Beech Court
Versailles, KY 40384
606/873-6720

River City Friends of Folk Music
Patricia Walke
RR 1
Sabula, IA 52070
319/687-2728

As I sit here thinking of all the people I am not mentioning, I realize there are a lot of really talented hammer and mountain dulcimer players out there. Just in Ohio, there is the Huron Dulcimer Society, Mansfield Dulcimer Society, Columbus Dulcimer Society, Tri-State Mountain Dulcimer Society, Firelands Dulcimer Society, Toledo Dulcimer Society, Great Black Swamp Dulcimer Society, Cincinnati Dulcimer Society, and the Dayton Mountain Dulcimer Society. Let us hear from more of you. Please send me notices, letters, postcards, and newsletters. Do remember the world-wide scope of the *Dulcimer Players News* and, most important, the long lead time we need for dated news. I need information for the winter (January) 1987 issue very early in November. That issue will cover news happening from late-January to late-April.

Judy Ireton
6865 S. Scarff Road
New Carlisle, OH 45344
513/845-8232

Tribute

William (Bill) B. Lee, a dulcimer maker from Birmingham, Alabama, died in 1984. Martha Jean Crain, a friend and fellow dulcimer maker, has designed a slide-cassette presentation as a tribute to Bill Lee. It will serve as an introduction to dulcimers to school children and to the general public not familiar with the instrument.

The presentation consists of 29 color slides of dulcimers made by Martha Jean, photos of Mr. Lee and some of his work, and Martha Jean and her mother, Mildred Brown Crain, playing the courting dulcimer. A cassette tape with dulcimer music by Martha Jean and Mildred Crain goes with the slides. The narration and engineering was done by Steve Maulsby. Photography was by Ann Maulsby.

The programs will be donated to schools, libraries and museums in the North Alabama area.

The Crains are active members of the Southern Appalachian Dulcimer Association, the Mountain Dulcimer Association of Huntsville, Alabama and the Ala-sippi Dulcimer Association.

Ann Maulsby
Huntsville, AL

Notice

I'll be doing a USA tour in October. For information, contact Sam Moffatt, RR 1, Box 168, Vershire, VT 05079. 802/333-4095 or Nadine Collier, 4240 Campus Dr., Lima, OH 45804. 419/228-2641, ext. 382.

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La Mere Pistingotte

transcribed by Sam Moffatt
Vershire, Vermont

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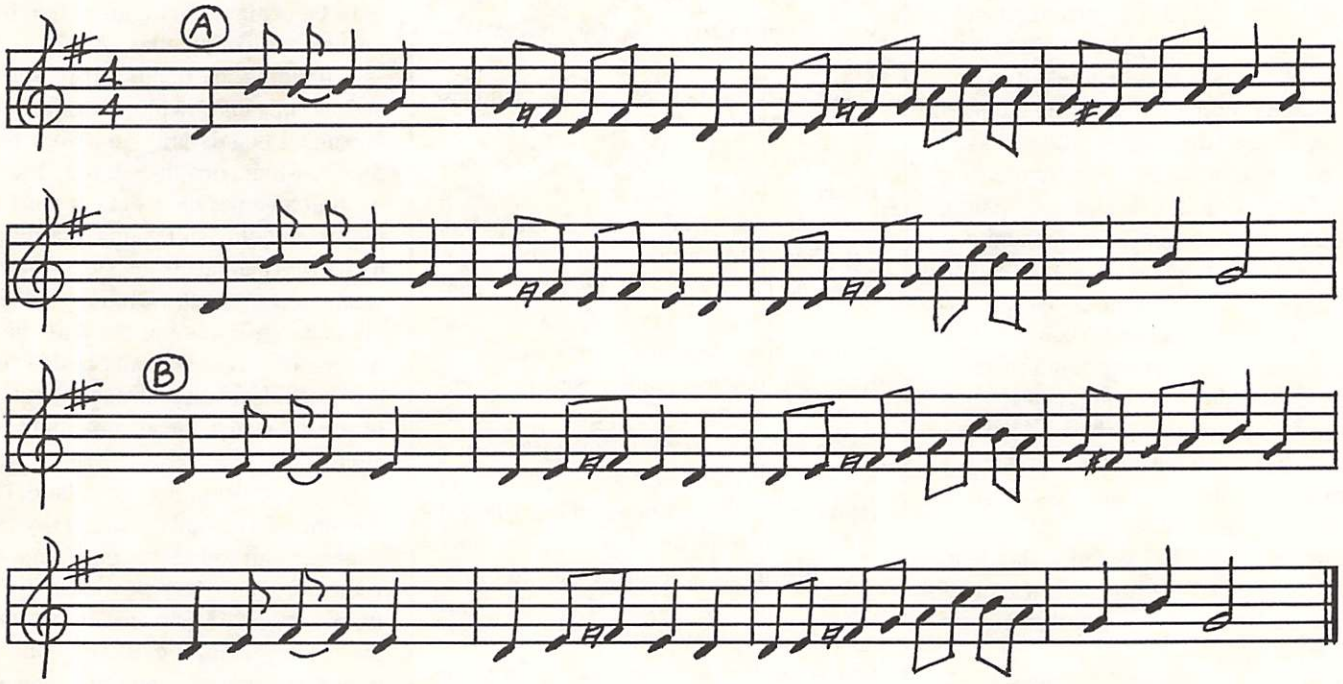

Abbeye Notre-Dame-Sur-Eau, Domfront, France

For the past two years, Phil Thorne and I have traveled and played music for several months in France—-particularly in Normandy and Brittany. We have gotten to know several musicians who taught us some old tunes, and we have tried some of the folk dances.

Dance music, along with acoustic instruments and singing, seems to be undergoing a renaissance in the provinces. Most players are either over 80 or under 30. Accordian is the most common instrument, followed by fiddles and hurdy-gurdies. Singer-songwriters are writing lots of sensitive and original material, following the French ballad tradition which is not short on emotion.

We saw no other hammered dulcimers and, of course, created quite a stir. One of the high points in 1985, for us, was giving a concert in a 10th century abbey where once stood Sir Thomas Beckett.

A young fiddler friend learned *La Mere Pistingotte* from an elderly Norman.

Festival Memories 1986

Prairie Dulcimer Club Celebrates Tenth Anniversary

The Prairie Dulcimer Club celebrated the tenth anniversary of their festival held June 7th and 8th at Indian Creek Park in Overland Park, Kansas. Mini concerts, an old-fashioned hymn sing, country dancing and workshops highlighted this year's festival coordinated by Lilah Gillett.

Saturday morning began with mountain and hammered dulcimer workshops led by Dana Hamilton, guest artist from Arlington, Texas. Hamilton is a former National Hammered Dulcimer champion and is an equally gifted mountain dulcimer player.

The Missouri Town Dancers, led by caller Diane Burton, featured country dancing on Saturday evening. Club members formed three dulcimer bands and provided dance music on a rotation basis. All dances were taught and prompted, which gave participants an opportunity to experience old-time country dancing.

Sunday's activities began with a hymn sing coordinated by Linda Bowman followed by Esther Kreek with her program for children of all ages.

The traditional Sunday afternoon concert featured club members from first time players to seasoned performers who shared a variety of tunes in an open stage program. The audience was captivated by a surprise performance by Wade Hampton Miller of Anchorage, Alaska who gave an energetic and delightful program on mountain dulcimer.

Organized in March 1977, the Prairie Dulcimer Club currently has over 300 members. Meetings held quarterly in Overland Park draw mountain and hammered dulcimer players from a multi-state area, but primarily from Kansas and Missouri.

The Prairie Dulcimer Club was a dream of Lilah Gillett and Harvey Prinz, both of Overland Park. In the fall of 1975 a feature article on Gillett and her son Don with their dulcimers appeared in the local paper. Prinz had been learning to play the instrument and building them since 1973, unaware of other players in the area. That brought the Gilletts and Prinz together for their first tune swapping sessions. Eventually their desire to form a dulcimer club led them to the Walnut Valley Festival's dulcimer workshop at Winfield, Kansas in September, 1976. Gillett and Prinz talked with dulcimer players about a dulcimer festival planned in Kansas City in October. Through this "word of mouth" campaign, 65 people attended the first festival. Shortly after, the Prairie Dulcimer Club was organized.

Theresa Gebauer
Overland Park, KS

Smokin' In The Smokies

Twilight. It won't last long. The sun drops behind the mountains, dragging the last light with it. A few cars are already scattered under the trees; more arrive every few minutes. Arizona, Colorado, Florida, Georgia, Michigan—-the license plates read like an atlas.

A building, part house, part workroom and shop, leans into the side of the hill, its unpainted boards gray and worn like the Smoky Mountains that surround it. From the porch comes the twang of a banjo. Its player isn't old, isn't young, but at first it's hard to tell behind the long white beard. He wears overalls, a straw hasings along with his picking, humming the parts he can't remember. A woman sits beside him on the bench. Her voice, strong and full with a twang to match the banjo, joins on the chorus.

Others walk up, join in. A harp, two. A dulcimer, its hammers beating rhythm and sweetness all rolled into one. An old man walks through, carrying a dulcimer made from a gourd. Many just listen, tapping their feet, clapping their hands when things get going. Some are recognized. Many are new but feel they belong. "There's birthday cake and lemonade on the table," someone says, "have some."

Morning. The air is cool and fresh. Smells of bacon and coffee linger from the camps scattered through the trees as peo-

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ple begin climbing the hill for the day's activities. Some ride, clutching their instruments, laughing and chatting in the back of the truck as it bounces and squirms its way along the dirt ruts winding up the back side of the hill.

Music, filtered by the trees, drifts from every corner of the hilltop. A hammering of dulcimers jamming in harmony, myriad screechs then laughter from a group trying to get the hand of the penny whistle, the racing strum of an Autoharp played well, the sweet soothing melody of a mountain dulcimer. A clatter and more laughter—children playing the limberjacks. "What do I do with my dulcimer?" a first timer asks. "Put it anywhere," come the answer. "It won't be bothered."

People drift. No one stays strangers. Hourly, loosely, groups form here and there for workshops. Some take experience. Many are for beginners. "Need an instrument? I've got an extra." Some play, some listen, some just wander, all enjoy.

The day stays cool under the trees. The chilot stays hot at the bottom of thu hill. Toward evening everyone begins to drift to the stage, sitting on plank benches, or spreading blankets on the grass. A tall fellow wanders around the stage, arranging chairs, his guitar strapped to his neck. Bats snatch moths from the sky as musicians tune up. "It was in tune when I bought it."

The concert starts. A young man plays a mountain dulcimer with hesitancy, honesty. "I'm a beginner. I just wanted to show you all how easy it is." A Tennessee boy with an Autoharp, and a voice as smoky as the mountains, sings a tribute to the Ryman Auditorium. A man with a mountain dulcimer is accompanied on a fiddle tune by a blues harpist from Australia. They've never met before; it's good. A hefty fellow comes on stage; says he's a space filler, then fills the mountains with magic.

There's a break in the music for an auction, raising money for a scholarship fund for a musically talented local student. The auctioneer is wearing a flowered shirt, flowered hat, black high-top sneakers with red laces. He'll play later, accompanied by a battery powered rabbit on drums. The items are donated. Jewelry made from magnolia pods, a watercolor print from a real artist, a harp, a collection of Nashville souvenirs. The last one is a battered farm hat, sweat stains on its band. "A genuine Tennessee relic," someone says. "A road kill."

Laughter, voices, music mingle with the mountain sounds of the night. Everyone promises to return. Most probably will. It's that kind of weekend.

Judy Tull O'Rourke
Madison, Georgia

****

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Sam Moffatt/Phil Thorne, Larry Hall, Holly Tannen, Greenwich Village Dulcimer, The Spotted Cow, The Tadmore Girl, The Perfect Cure.

Fall 1984 (vol. 10, no. 4)

Denis Murphy, Aunt Nellie McKinney, Jim Fyhrie, So You Want To Make a Record, Don Pedi, Fretted Dulcimer Tablature, Dry and dusty, Hard Times Come again No More, Meagan Jayne.

Winter 1985 (vol. 11, no. 1)

Ann Grimes, Henry Clark, Sally George/Marcia Burklow/Susie Smith, Yang Chin, Greenwich Village: New Folk Scene, The Country Store Waltz, The Munster Cloak.

Summer 1985 (vol. 11, no. 3)

Lost Valley Dulcimers, Lance Frodsham, Harvey Prinz/Lilah Gillett, Paul Wyszkowski, Hammer Dulcimer Tablature, Wildwood Dulcimers, Birthday Tune for G. F. Handel, Marble Dulcimer, The Scholar, Kemp's Jig.

Fall 1985 (vol. 11, no. 4)

Linda Thompson, Christ time will soon be over, Ancient Irish Airs, Grandma's Kentucky Dulcimer, Carol of the Bells, Tuning the Fretted dulcimer, From Chopsticks to Hammers, Jerry Rockwell, Spotted Pony.

Winter 1986 (vol. 12, no. 1)

Raymond Epler, Dulcimer Racks, Young Jane, Mountain Dulcimer Origins, The Vesper Hymn, The Cimbalom, Horă Oltenească, Dulcimer Folk, Ice on the Pond.

Spring 1986 (vol. 12, no. 2)

Ted Carr, Lorraine Lee, Black Sarah, My Shepherd Will Supply My Need, Off She Goes!, Organizations Directory, Queen Anne's Lace.

We have a small collection of extra DPNs published in 1982 and 1983. Because there are 2 copies of this, 1 of that, etc. we aren't listing the contents of the available issues. If you'd like a copy or an assortment, the prices above apply. Grab bag lovers, this one's for you!

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The 10th Cranberry

Those who arrived at the 10th Cranberry Dulcimer Gathering in Binghamton, New York July 25-27 were aware of the unrelenting heat and humidity and yearned for a pleasant distraction. Well, we came to the right place! What was about to unfold was a weekend of exceptionally splendid musical activities symbolic of the continuing renaissance of dulcimer music.

There were two major concerts during the Gathering. The muqic of Friday's concert was varied and flavorful as each staff member offered a sampler of their music. Featured artist, Ivan Stiles, with his many Autoharps, touched and excited the audience with his fine rendition of self-accompanied, complex traditional tunes.

Rick and Lorraine Lee and Bill Spence and Fennig's All-Stars String Band performed at the Saturday evening concert. Through their love for music, Rick and Lorraine's concert flowed with a sensitivity tward human values. Their selection of songs often focused on a concern toward the importance of human rights. On a sweltering stage the trio Fennig's All-Stars enthusiastically performed works of Adirondak and French Canadian heritage to flowing O'Carolan tunes with distinctive excellence. In a contribution symbolic of the dulcimer renaissance, Lucille Reilly organized and conducted a large ensemble of festival participants (not staff) dubbed Megastrings ProMusica in an emotionally significant performance of her arrangement of *The Ashgrove*.

This gathering maintained the tradition of being a supportive, nurturing musical experience. Throughout the festivities, mini-concerts and workshops filled beyond capacity. A hymn sing, jam sessions, discussions and good food were all beneficent to the excellence of this weekend. Paul Van Arsdale "stopped on his way home" and in his quiet magnificent style treated a growing audience with music and conversation.

Surely the renaissance continues as the celebration of the Cranberry Gathering enters its second decade.

Craig P. Palmer
Scotia, New York

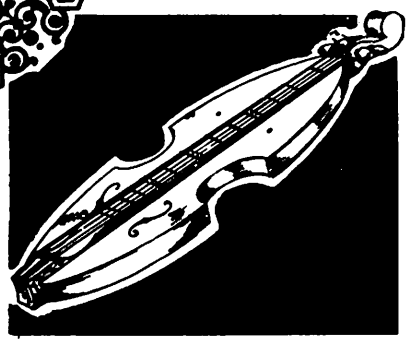
Japan Dulcimer Festival

On June 22nd at Usagi-goya in downtown Tokyo, the first dulcimer festival in Japan was sponsored by the Japan Dulcimer Club. The dulcimer is not popular in Japan, but nine bands and performers and over 50 people gathered from all over Japan to enjoy hammered and mountain dulcimer music.

A lunch time workshop combined interesting talks and workshops on hammered and mountain dulcimers with a nice sushi lunch.

During the concert, five bands and four solo players performed.

- Dulci Cafe, a married duo, used both hammered and mountain dulcimers. They promoted the festival.
- Mr. Hirotaka Watanebe, a famous lute player and builder, that day performed unique mountain dulcimer music.
- Tilna-Nog is an Irish-style band using hammered and mountain dulcimers, bouzouki, mandolin and whistle.
- Mr. Isao Fujita played his excellent self-built mountain dulcimers. He came from Tokushima prefecture (over 300 miles



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west of Tokyo) and played Japanese traditional music.

- Mr. Katsunori Maezawa plays mainly the guitar, but is beginning the mountain dulcimer.
- Mr. Kazuo Sato, master of ceremonies for the festival, played traditional old-time American music using noter-style playing on the dulcimer.
- Zither Freunde is a married duo who played European-style music on the hackbrett and zither.
- Urban Lion is a powerful duo of hammered dulcimer and fiddle.
- Miss Keiko Ohuchi is probably the most active hammered dulcimer player in Japan. She played Irish music, but also played the santur in a Middle Eastern style.

At the end of the concert, a ticket drawing determined an audience winner of a mountain dulcimer.

If dulcimer enthusiasts visit Japan, please contact the Japan Dulcimer Club. Unfortunately, dulcimer music is still relatively unknown in Japan, so it's difficult to hold concerts on a commercial basis. But we'll welcome dulcimer friends and have a pleasant party!

Japan Dulcimer Club
262-32, 4-108 Kamigo-cho Sakae-ku
Yokohame 247 Japan
c/o Atushi Iguchi
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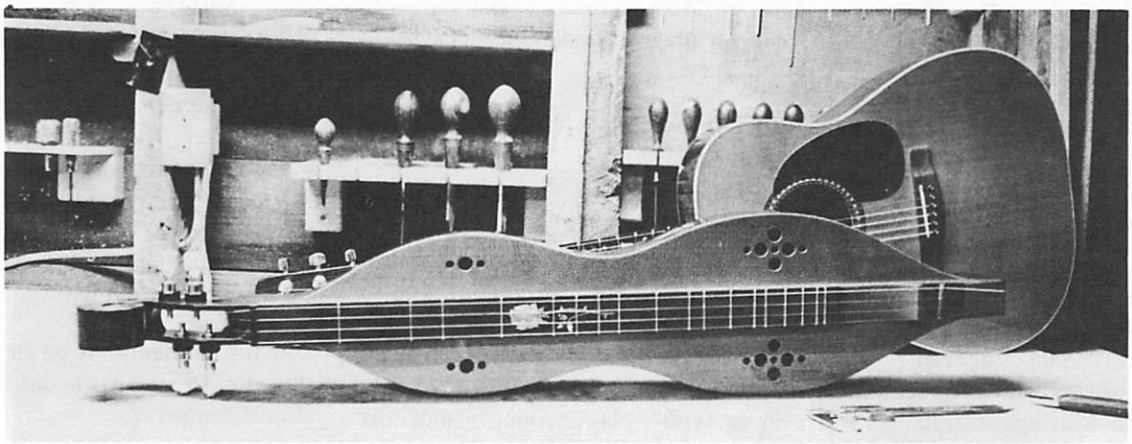

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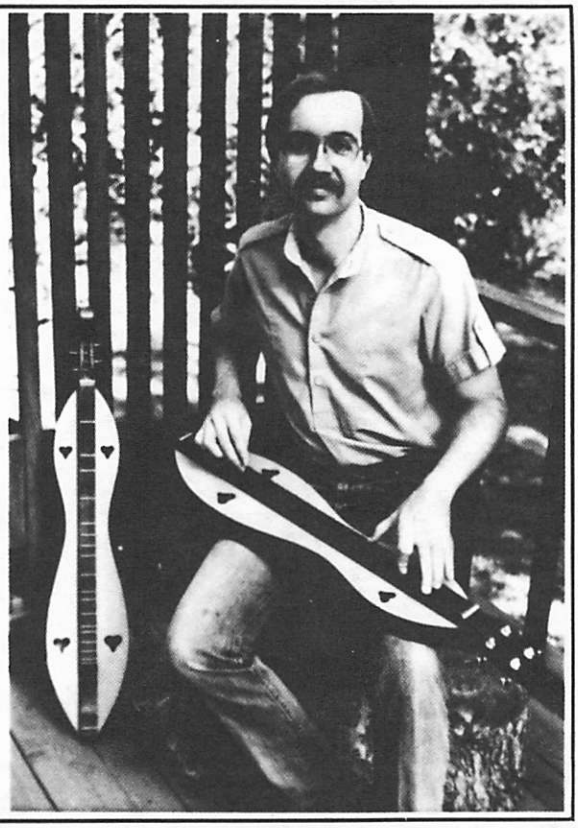

Bob and Janita Baker

an interview by Mark Nelson
Talent, Oregon

Janita Baker first came to my attention when Kicking Mule Records sent me a review copy of her album *Fingerpicking Dulcimer*. I was completely awed by her exquisite sense of timing and syncopation on selections ranging from folk to classical to ragtime. Janita has pioneered an entirely new approach to the dulcimer that uses unique four-string tuning to allow her to play complex chromatic melodies and walking bass lines. She lives with her husband Bob near the tiny central California town of Santa Margarita. Together they build fine dulcimers and guitars under the name Blue Lion Musical Instruments. Their dulcimers are the choice of many professional musicians, including Sally Rogers, Jay Leibovitz, Carrie Crompton, Wade Hampton Miller, Dorothy May and myself.

Janita, you are known primarily as a fingerpicker. Did you deliberately set out to play something no one had ever attempted on the dulcimer?

When I started playing, I'd never heard a dulcimer, so I had no idea what it was supposed to wound like. the fingerpicking came from just fooling around. Things that Bob fingerpicked on the guitar I found real easy on the dulcimer. I just basically wanted to play the kind of music I enjoyed hearing.

You come from a bluegrass background, right?

I played bluegrass bnajo in Los Angeles, but I got tired of the competition to come up with the flashiest break. When you're performing, as anyone knows who's ever stood on stage with a banjo, all they want to hear is *Dueling Banjos* or *Foggy Mountain breakdown*. Nobody ever asks you to play anything on dulcimer because they don't know what it is. There's always that comment, "Oh, is that an ocarina?" Honest, I've had people say things like that!

Did playing the banjo help you learn the dulcimer?

The right hand was simple because I was used to fingerpicking. The left hand seemed real easy. I got a couple of classical guitar books and suddenly I could play classical music. It wasn't going to take me twenty years to learn how to do it. That just blew me away!

So you started out learning music from sheet music?

Both by ear and from transcriptions. The first things I did were by ear—*Country Gardens, In Christ There is no East or West*. The first song I was able to hear off a record was *Spanish Fandango*. As soon as I had played a couple of Christopher Parkening's Bach transcriptions I thought I could do ragtime that same way and maybe it would work.

Did you immediately go for the melody line, or do you work out all the parts simultaneously?

Everything at once. If you just work out the melody, you'll find you're up here and the bass run is way down there and there's nobody to finger it. You have to have all of your chord voicings at the same time.

It's your ragtime and blues playing that blows me away. You manage to make it sound so right.

Theoretically it's probably not sound. I'm really screwing around with octaves. Scott Joplin had such a magnificent range from way down here to way up here and I'm playing everything in one octave and

fooling around. It is fun, like some kind of jigsaw puzzle just to see if I can get all of those ridiculous notes.

How do you find all of those notes?

I've got the four strings separated and I tune D/A/A-sharp/D to get a chromatic tuning. I also use D/A/A/D and D/G/G/D. I mostly play swing back-up these days and I really like thd sound of four separate strings.

Bob: I remember Janita was into playing ragtime and she'd worked up *The Entertainer* on three strings. Then she worked up this tuning where she had one string a half step off to play in a different scale.

Janita: I only needed that string for one note in the first two parts of *The Entertainer*. But that one note was just so pretty and it made the whole tune. Since I was fingerpicking, I didn't have to worry about strumming the wrong note.

I think maybe half the appeal of your music is the sound of your dulcimer. Bob, what got you started building dulcimers?

Janita needed a really good one. We were used to good instruments. I was playing a good Martin guitar at the time and Janita had a Gibson Mastertone banjo. We couldn't find a dulcimer that came anywhere near those standards. If you're serious about playing, having an instrument that can hold you back is the worst thing that can happen. The instrument has to be better than you are. We'd been doing a lot of guitar repair and then Janita built a couple of kits in 1976. From there we just got a little better. We didn't start out to be luthiers when we moved up here, but our intention was to be self-employed in some fashion.

Janita: It was either this or grow cactus. We just didn't want to work for someone else.

Bob: We decided we would go towards making instruments that would meet professional needs. We figured there were enough dulcimer players out there who would be looking for a higher class of instrument as the dulcimer became more and more popular. Our instrume~ts have a very balanced tone. You put the microphone down there and its not going to be all bass coming out. They project fairly evenly. When we were developing our dulcimers the size and the sorts of voods we used were determined pretty much by that need to make a balanced instrument. The scale length is based more on Janita's complex playing style. She needs a shorter scale length because she plays all of these bizarre long stretches.

How many dulcimers have you made now?

Oh, five hundred and something—mostly in the higher price range. Now we're making lower priced ones, too. Our teardrop cherry dulcimer starts at about $140. We use the same scale length on our lower priced models and they have the same tone qualities and playability as our others. So many of the beginning dulcimers we see in our repair work are unplayable, so we decided to start making really high quality instruments for beginners, too.

Your instruments really have a distinctive look, with the high gloss lacquer finish and the rose inlay.

Bob: The inlay on our Rose dulcimers is sort of our trademark. We want to make it look like a one-of-a-kind custom instrument even though we make lots of them. I do the cutting and put together all of the instruments. Janita does the sanding< the finishing and all the inlay work. The lacquer finish gives them a very professional look and it helps create a more balanced tone. We do use a satin finish for people who prefer a more traditional looking instrument.

Janita: If the instrument sounds good and appeals to you visually you'll want to play it more.

Janita, are you planning to record anymore ragtime?

I don't know. The album has a few different styles to show what might be possible on the dulcimend to let people hear what our instruments sound like. As I said, I really like playing back-up to those great swing songs. I mean, have you ever really listened to the lyrics of *I'll See You in my Dreams?*

Janita's album Fingerpicking Dulcimer *and accompanying tablature book are available from Kicking Mule Records or from Blue Lion Musical Instruments, 4665 Parkhill, Santa Margarita, CA 93453. Write for a catalogue of fine handmade dulcimers and guitars.*

Mark Nelson lives in southern Oregon when he's not driving somewhere.

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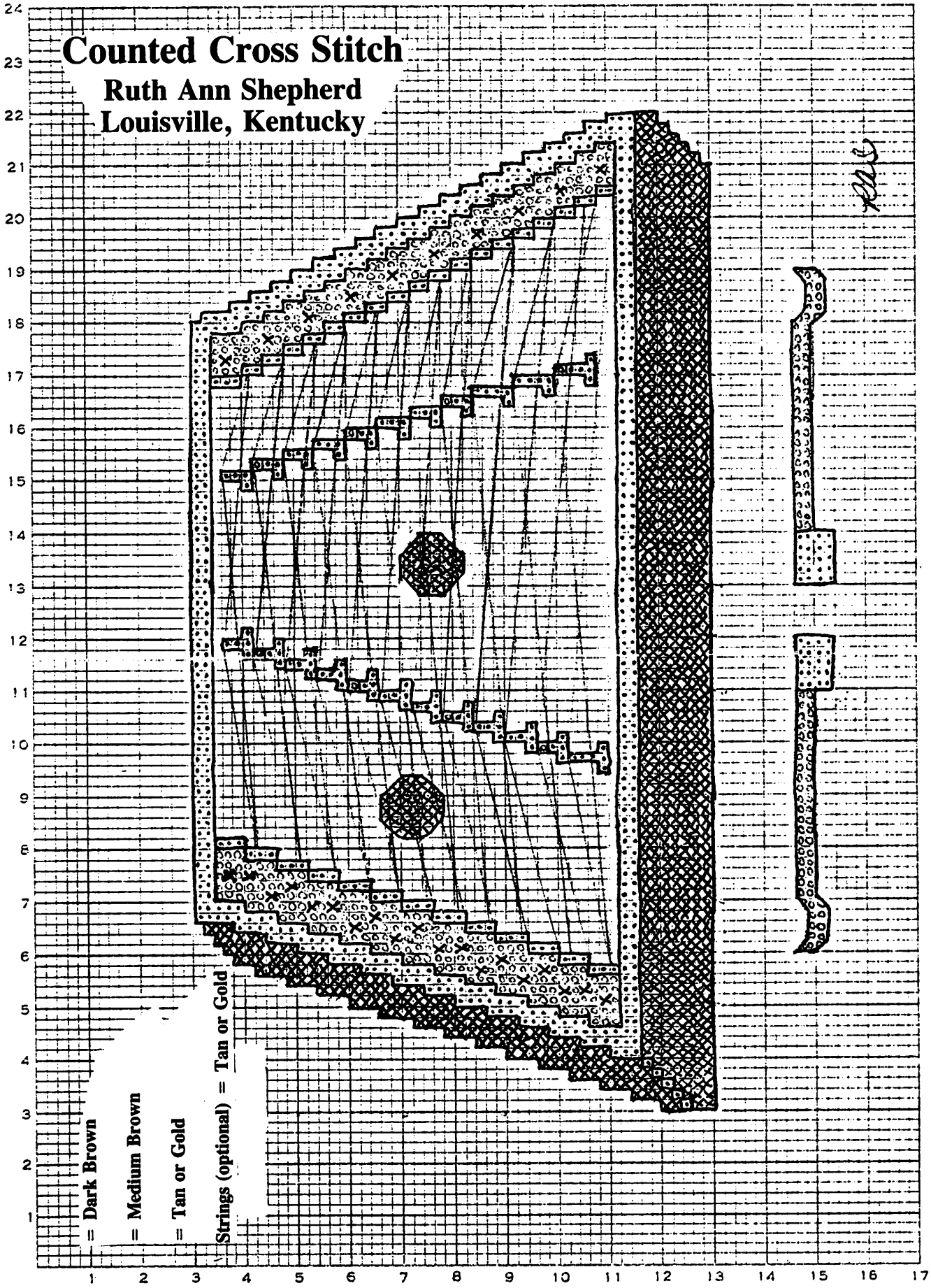

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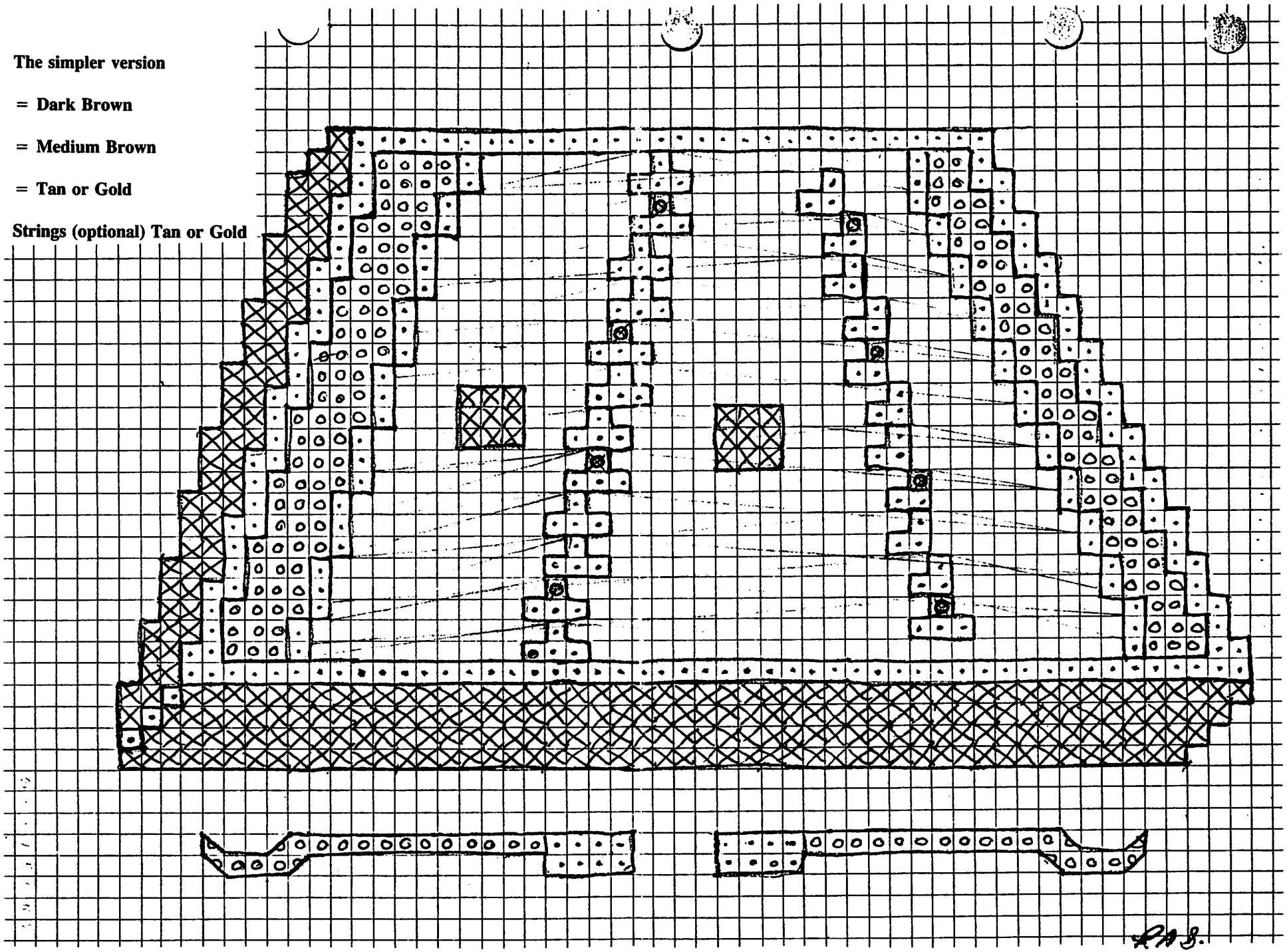

Hammer Dulcimer Column

Linda Lowe Thompson

Practicing Hammered Dulcimer

Making music is a physical endeavor. Generally, adults learn more quickly intellectually than they do physically. Therefore, it makes sense to use your intellect to direct the physical learning. You will not learn physically without practice—it's that simple.

General Practice Hints

1. Keep your dulcimer out and easily accessible. Don't spend your valuable practice time getting out the instrument. I use a sit-down stand for practicing, but that's just personal preference.

2. Keep your dulcimer reasonably in tune, but don't spend all your practice time tuning. Tune every time you're going to play music with others, but not every time you're going to practice.

3. Set a practice schedule that works for you, then stick with it. If you force yourself to practice at the same time each day, in a few days you'll feel a need to go practice when that time comes. But, don't make this practice schedule unreasonable. Most people I know insist they will practice an hour a day, even when they know there's no way to stick to that schedule because of other commitments. If you're having trouble finding time to practice, set a 15 minute time limit on the practicing. It's hard to convince yourself you can't find a spare 15 minutes. And, 15 minutes won't wreck an already hectic schedule. Making demands on yourself that you know you can't keep leads to unnecessary frustration and may cause you to stop playing dulcimer because it's making you unhappy.

4. Learn material you like. The dulcimer is an excellent vehicle for self-expression. You can't express yourself with material which doesn't inspire you.

5. Make contact with as many musicians as possible. See if there are any groups in your area which play the kinds of music you enjoy—attend jam sessions, concerts, meetings, etc. Listen to other musicians' recordings—not just dulcimists, but all sorts of instrumentalists. The more music you hear and participate in, the more musical you become. It gives you a new way to view the world. You start to listen more to the soundtrack while you're watching a movie, to the rhythms of rock tunes. Even grocery store music takes on new meaning. I tape records I want to hear and listen to them while I'm driving.

6. Occasionally, tape your dulcimer playing. There are lots of benefits: you'll get a much clearer idea of how you really sound, you'll find out where you need the most work, and you'll know whether your speed is correct and timing accurate. This even helps musicians begin to get over stage fright.

7. Use padded hammers if there's a possibility your practicing will interfere with others' activities.

8. Set a goal, but don't be too hard on yourself. I've observed that dulcimists do better when they have a reason for practicing. However, you can't make good music if you're making yourself crazy with unreasonable demands. When you're teaching another person something, you should demand excellence while retaining good humor and patience. It's impossible to teach well when you're unnerved and angry. Now, you're teaching yourself. Keep your sense of humor and be patient while demanding excellence from yourself.

Practice Suggestions for Beginning Dulcimists

1. Make a tune list and practice from it regularly. I use large index cards—they stand up very nicely when propped between the tuning pins on your instrument (I also use smaller ones for performance set lists). Write down every tune you know and play as many of them as you can every time you practice. Be constantly in a state of learning a new tune. As soon as you can struggle through a tune without aid, start another tune. I believe that a varied and extensive tune list is better for the beginning player than doing lots of exercises. The variety of the tunes will lead to a natural practicing of a great many different "moves." You will develop "dulcimer muscles" in the most satisfying way possible—making music.

2. Play tunes you've heard many times. If you're learning from a recording, listen to it over and over until it is firmly planted in your mind. If it is a hard tune, you may have to learn it one part at a time.

3. Practice 2-bounce rolls. A 2-bounce roll is one in which you let the hammer hit once, then bounce only once more. This is a small movement using, primarily, the thumb and forefinger. Practice this first with one hand, then the other. When learning to roll with the right hand, shift your body to the left, put your left hand in your lap, hunker down a bit and just watch the right hand until it can roll, bouncing only twice. Now, reverse this for the left hand. Practicing these rolls not only makes rolling strongly with either hand possible, but leads to a great deal of hammer control in general.

4. Practice "repeated notes." Play RLRL on one note, then play RLRL on another note, etc. Then reverse the pattern so that you're leading with the left (LRLR, etc.). This greatly strengthens the wrist-forearm dulcimer muscles. To alleviate boredom which might come from these exercises, try practicing the 2-bounce rolls and repeated notes in series that will comprise a tune. I sometimes suggest *Silent Night* for rolls and *Amazing Grace* for repeated notes.

5. Speed and embellishments? Don't give them another thought for now. I strongly believe that your dulcimer paying must develop organically. This doesn't happen when a beginner tries to force things.

6. Practice tunes at a speed which will enable you to keep the pace through the entire tune. It's common for beginners to play the parts they know well much faster, then slow down for the difficult sections. Do not get into the habit of stopping in the middle of a tune or going back to the beginning each time you make a mistake. Make

it a daily goal to get through at least some your tunes at a moderate pace, with no pauses.

Witch Of The Wave

I think people should change their practice routines from time to time. After you've become a bit more steady in your playing, try using *Witch Of The Wave* as a series of exercises to increase strength and agility. The top set of tab numbers indicates a hammer pattern for left hand lead; the bottom, for right hand lead. If you need the tab numbers, use the Key of G chart for part A and the Key of D chart for part B. Practice this tune in a variety of ways:

1. Left hand lead, accenting every L
2. Left hand lead, accenting every other L
3. Left hand lead, accenting every first beat of a measure
4. Left hand lead, changing the rhythm into

5-8. Repeat the above series, using a right hand lead

In Conclusion

These practice techniques are very helpful in quickly learning to play dulcimer well. I have learned many things from a lot of excellent musicians. Just a few of those things are contained in this article. Dana Hamilton said to begin with unembellished tunes. David Peterson advised practicing 2-bounce rolls. Sam Rizzetta said to work on repeated notes. The changed-rhythm practice drill came from a piano lesson given 25 years ago by Dr. William Newman. John Cardascia gave me some tips about time organization and proper practice tempo. One of the best things you could learn from me is to learn something from everyone you meet or hear.

I will be writing a regular column on hammered dulcimer playing for DPN. Any musical examples I give will be given both in standard notation and tablature numbers, utilizing the tab charts given here. Keep these tab charts for future reference. If you're able to read standard notation, use the tab numbers only to see my advised hammer patterns. Send me your comments on past articles, suggestions for future articles, or questions you'd like to see addressed. Write directly to Linda Thompson, 1517 Laurelwood, Denton, TX 76201. Then, look in upcoming issues of DPN for my answers.

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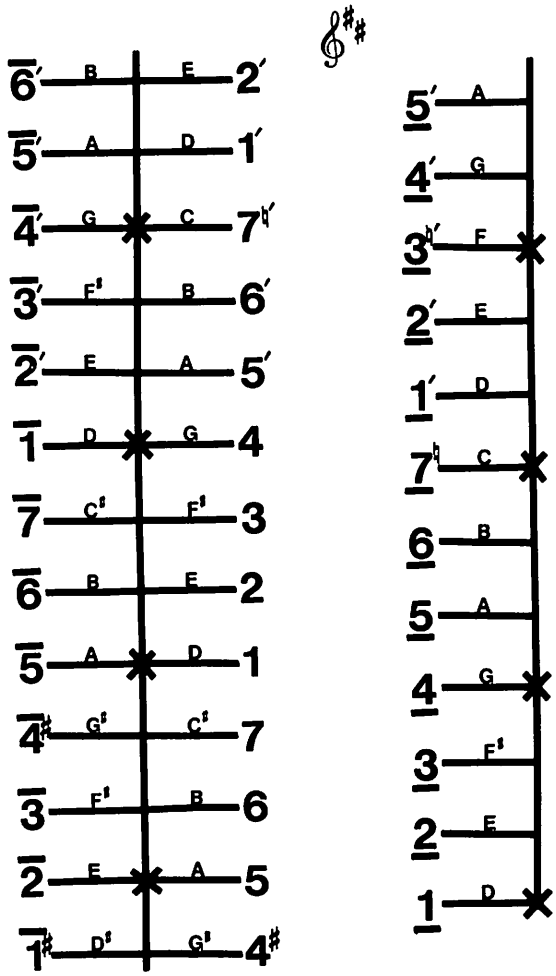

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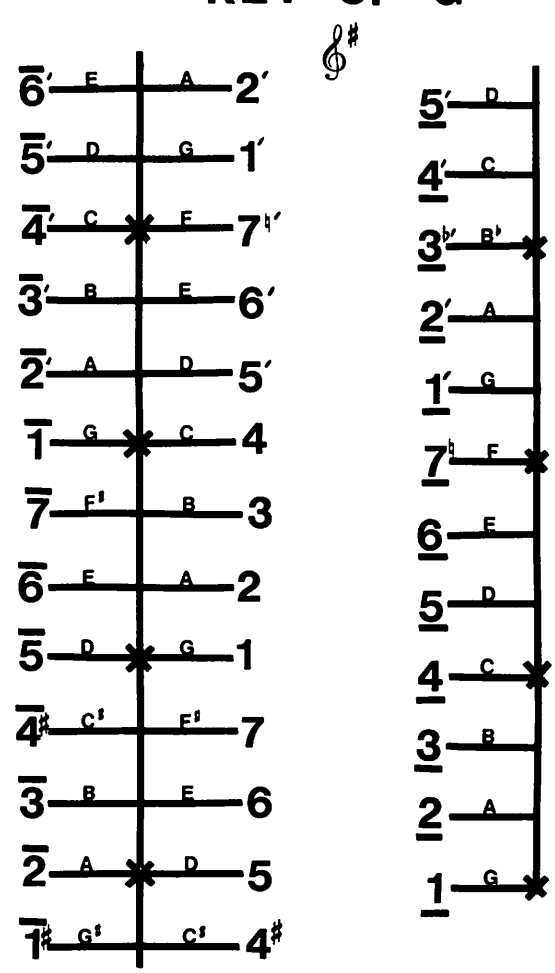

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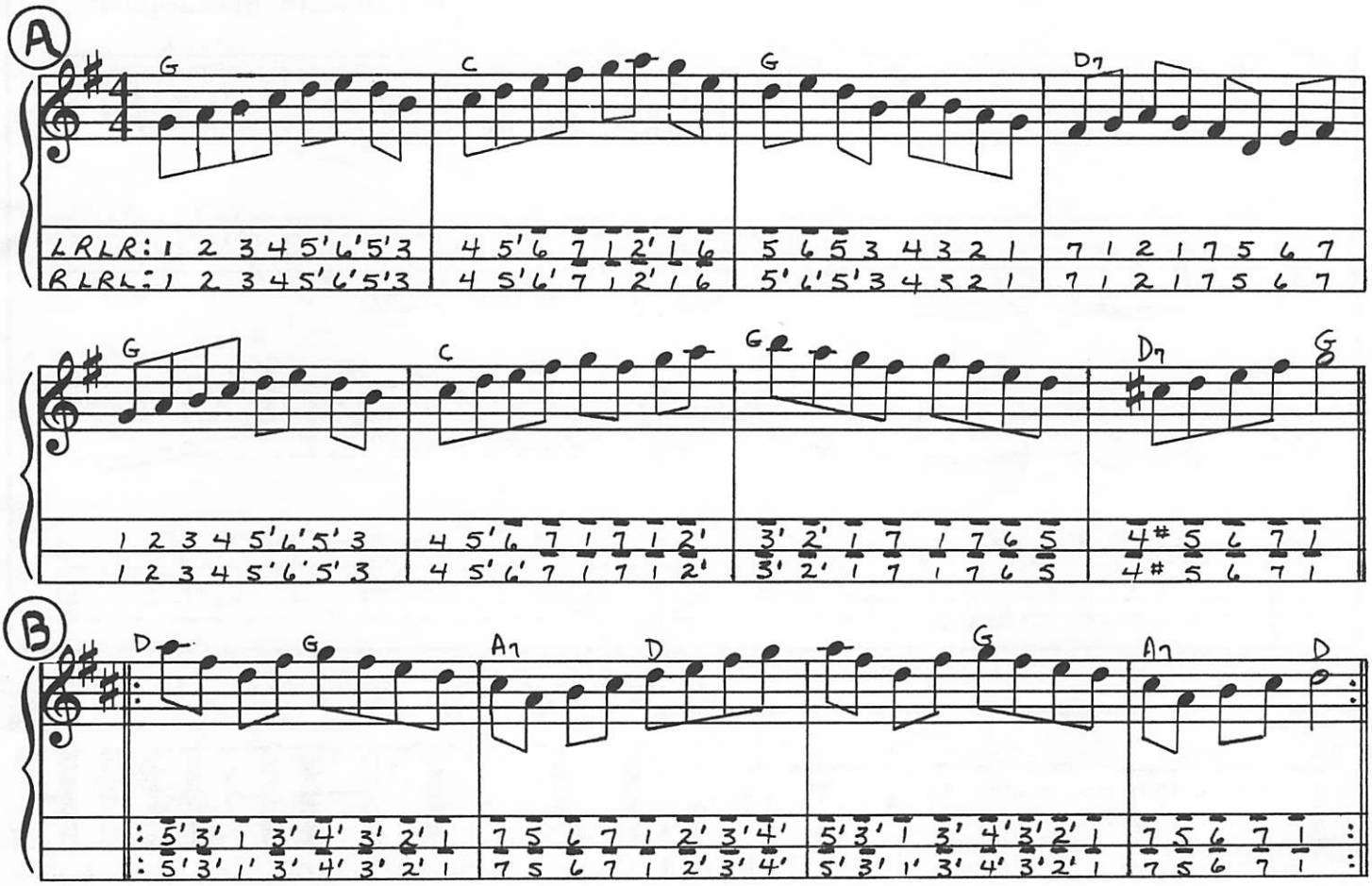
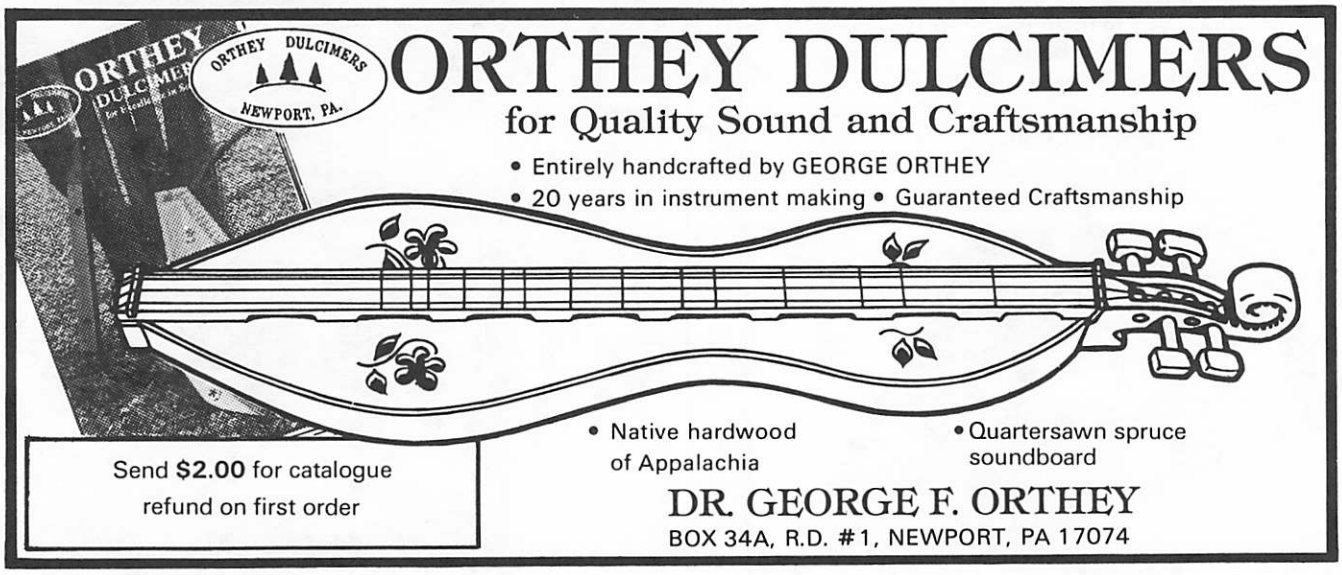
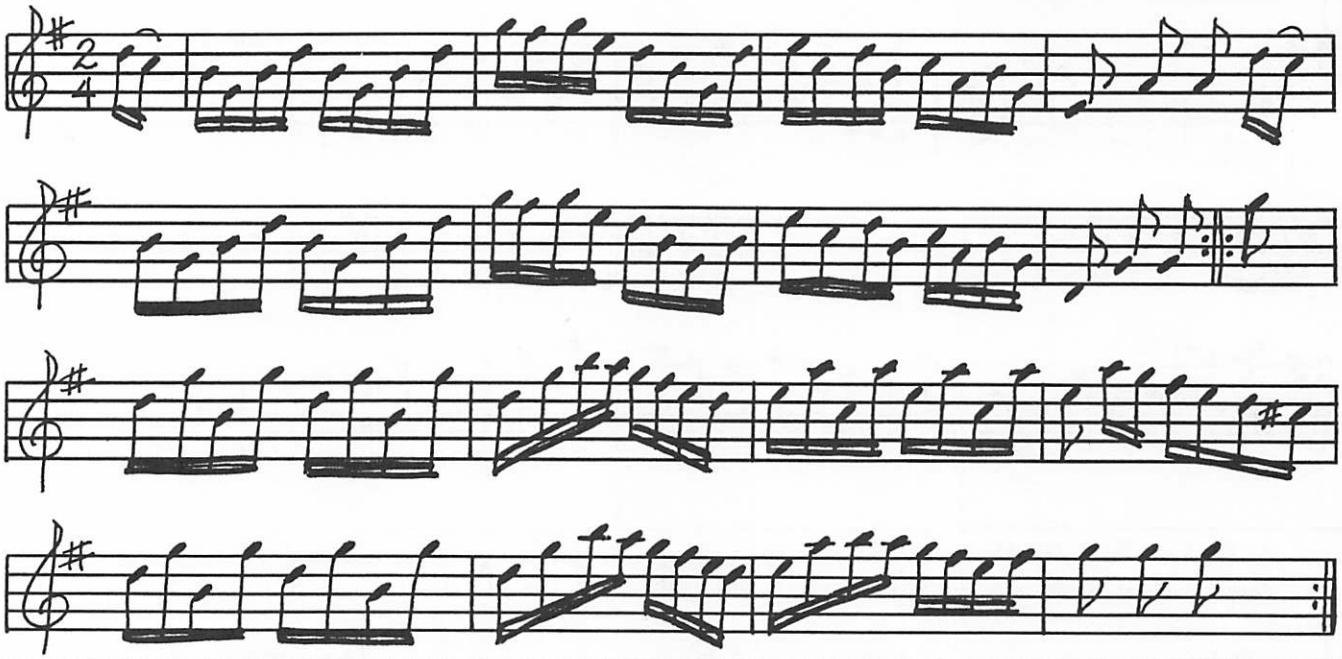




Delaware Hornpipe

submitted by Richard Payne
E. Falmouth, Massachusetts



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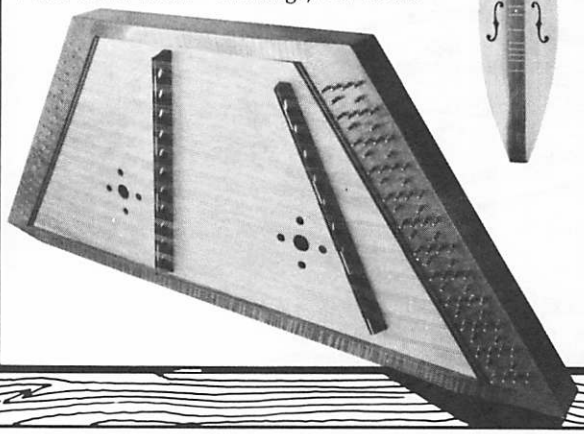

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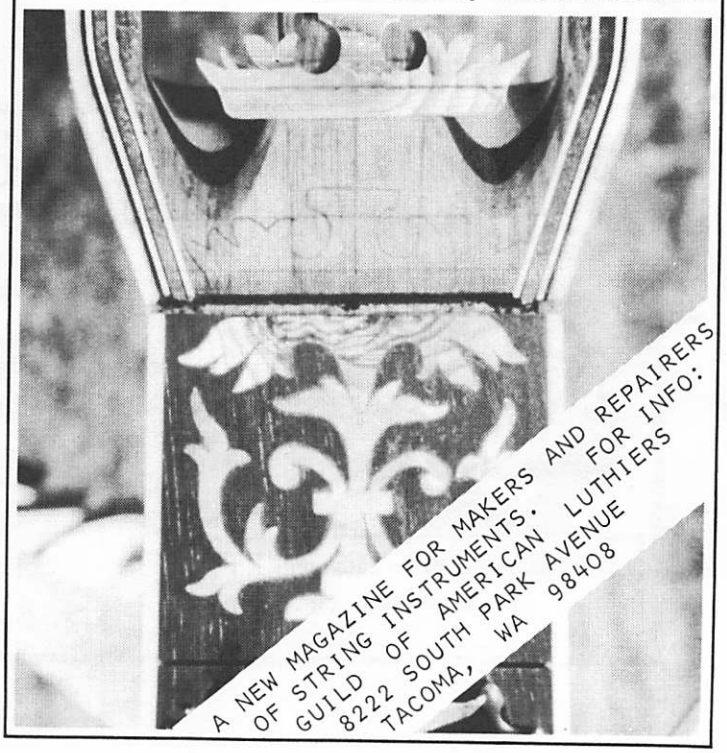

What's New?

Hal Leonard Dulcimer Method/Neal Hellman, Hal Leonard Publishing Corp., P.O. Box 13819, Milwaukee, WI 53213 • This 64-page book (with accompanying cassette tape) is designed for beginning through intermediate fretted dulcimer players. It includes melody and chord study for each of the songs, explanation of modes, ornaments and fingerpicking.

Hammer Dulcimer Solos/Carrie Crompton, Hepatica Music, 119 Clover Rd., State College, PA 16801 • This book with such pieces as *Marie's Wedding, The Rights Of Man, Kemp's Jig* and Bach's *Gavotte I/Gavotte II* is designed for guitar players as well as hammer dulcimer players. A cassette tape is also available.

Second Hand Music/Jerry Hammons and Gerry Gray, Kansiana Productions, 2340 S. Peter St., Indianapolis, IN 46203 • *Second Hand Music* is an album of new and old old-time tunes and songs. Instruments are fretted dulcimer, guitar, Autoharp, bass and percussion. Guest performers are G. R. Davis and Carol Davis.

Dulcimer Class Method/Madeline MacNeil, Mel Bay Publications, Pacific, MO 63069 • Although this book is titled *Dulcimer Class Method,* it is also designed for individuals learning to play the fretted dulcimer. Topics covered include tuning, strumming, chording, fingerpicking and vocal/instrumental accompaniment.

Imagine The Sky/Wintergreen, RR 1, Box 168, Vershire, VT 05079 • Wintergreen's (Sam Moffatt and Phil Thorne) new cassette tape features hammered dulcimer, Kantele, dono drum, mirimba, silver and bass flutes, guitar, cymbal, clarinet, voice and other instruments on traditional and original pieces such as *Spirit Child, O'Carolan's Farewell,* and *Redwood Evergreen.*

Nowell/Mitzie Collins, Roxanne Ziegler and Glennda Dove, Sampler Records, 197 Melrose St., Rochester, NY 14619 • This new album (also available as a cassette tape), features instrumental carols from around the world played on hammer dulcimer, flute and harp.

Front Porch Friends/Diane Ippel and Jim Kanas, 243 S. East Ave., Oak Park, IL 60302 • This cassette tape release features instrumental music on hammer dulcimer and guitar. Tunes include *Cold Frosty Morning, Drowsie Maggie* and *Butterfly.*

Flowers Of The Field/The Country Store Singers, 1149 Bull Rd., New Lebanon, OH 45345 • This cassette tape features old and new songs of the Civil War era with vocals accompanied by mountain dulcimer, guitars, harmonica and jew's harp. Group members are Bill and Eileen Spencer and Phil and Chris Gliebe with Bertha Roosa and Debbie Rendon.

Goin' Uptown/Caledonia, Route 2, Box 198, Charlottesville, VA 22901 • Caledonia (Bill and Carlotta Wellington and Janet Muse) have recorded a cassette tape of mainly instrumental music featuring hammer dulcimer, fiddle, flute, guitar, piano and guest instruments. Tunes include *Quebec Reel/Blood On The Keys/The Banshee* and *Red Apple Rag/I Don't Love Nobody.*

And Then, And Then/Queen Anne's Lace, 754 Franklin Ave., Pittsburgh, PA 15221 • The new cassette tape from Queen Anne's Lace features songs and tunes with hammer dulcimer, accordion, guitar, banjo ukelele, acoustic bass guitar and 5-string banjo on selections from Ireland, England, Eastern Europe and the United States.

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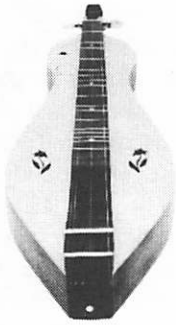

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The Answer Column

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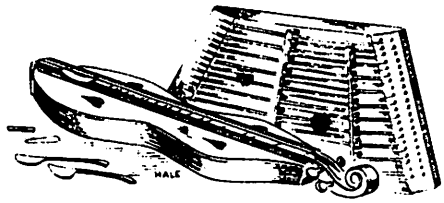


This question and answer column deals with building, playing, and caring for dulcimers (both kinds). Questions are invited. Please address them to this column in care of DULCIMER PLAYERS NEWS. Note that limitations of space and time may make it impossible to respond to every inquiry. I will not be able to make responses other than as time allows in this column. Questions of general interest to the readership will get priority.

What can one do to lessen strain and fatigue of neck, shoulders, and back from playing the hammer dulcimer?

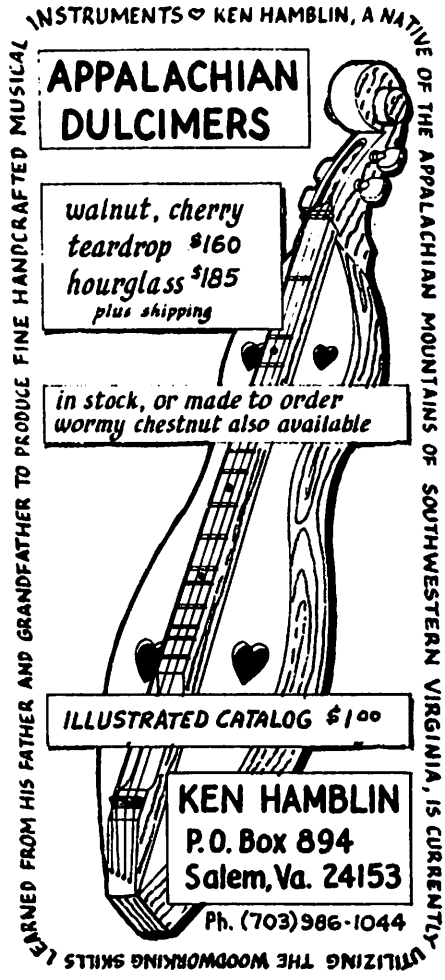
This is the dulcimer player's counterpart to "tennis-elbow". Most of us suffer through it if we play much. As a player, you are holding your arms out in front of you away from your torso for long periods without really moving arms or body around much. This doesn't allow your muscles to cycle through periods of tensing and relaxing that stimulate circulation and forestall strain. Further, the body must balance the weight of the arms. We usually rely on the large back muscles to carry all the load, allowing us to slouch into a poor posture and causing troubles from the neck on down.

At the risk of becoming the Richard Simmons of the dulcimer, I'll courageously pass along the exercise tips that especially help me with dulcimer playing. They take just a minute or two and make a good warm-up before a playing session. Also, unless I'm onstage, I try not let more than 30 or 40 minutes of playing go by without taking a break and going through the exercises to loosen and untense. First, I do the neck. Relax the body as much as possible and move the head in slow, lazy circles, first nodding forward, then to the side, but *not* back. Continue this for 15 or 20 seconds. Next, do the same with the upper body from the hips on up. This can be done seated or standing—even right at your dulcimer. Bend from the waist and *do not* bend the back. Keep those backs straight, folks! Finally I turn attention to those poor, aching shoulders. Lean over to one side slightly, letting the arm on that side hang limp and relaxed. Move the arm loosely in small clockwise circles a few seconds, then reverse in a counter-clockwise direction. Repeat a few times with both arms. There. Feel Better?

As mentioned, the back muscles are the seat of most dulcimer playing fatigue, not because they are weak, but, surprisingly, because they are much larger and more used than the relatively weak muscles that hold the other side of the spine erect, the various abdominal muscles. Toning and strengthening these muscles on the front side of the dulcimer playing body can improve posture and reduce fatigue while at the hammers. If you can stay erect or occasionally lean back a bit while playing, you'll avoid the dulcimer "hunch" (bending head down and back bent over the dulcimer) and keep the back, head, and shoulders more relaxed. But you'll have to keep your abdominals fit.

An easy starter exercise is done by standing with your back against a wall. Slide your hand behind the small of your back and you will probably find a space there between back and wall. Good. That's all right. You're not too abnormal. Remove the hand. Now, if you'll rotate your hips forward and upward from the bottom, you can flatten your back against the wall, even the small of the back. Hold that for 10 to 20 seconds. No, don't bend your knees! Keep your legs straight and heels against the wall. Repeat 5 or 6 times. You can do further strengthening if you like, but please, no sit-ups or leg-lifts. These are no longer in favor and can harm more than help the back. Bent leg sit backs or "roll-downs" are the safe way to go. That trim, tanned instructor at your local health spa can tell you all about it.

See, not so bad, is it. And you thought I might require you to run 5 miles a day! Well, actually, that helps, too...



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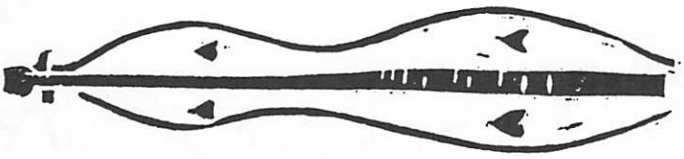
Dulcimer Players Notebook



Lorraine Lee

Through the years the *Dulcimer Players News* has become an increasingly valuable resource for all of its readers, and I was pleased to accept a recent invitation to write a DPN column. My column will include music from a wide variety of sources, and I will emphasize a particular playing technique in each arrangement. The capo is featured this time. I hope that you will enjoy the tunes and songs, and that each will increase your skill as a player.

"100 Pipers" is a Scottish tune that has found a home in the repertoire of New England contra dance players. On a recent tour in Scotland I spend several pleasent hours researching the tune in the music room of the National Library in Edinburgh. I found lyrics recounting an attack by Bonnie Prince Charlie and his men on the English border town of Carlisle. Charles Edward Stuart, 1720-1788, was pretender to the British throne. Although he met with defeat he was well loved in Scotland and songs about him quickly entered oral tradition. "Charlie is my Darlin'", for example, refers to the Bonnie Prince.

The words to "100 Pipers" are generally attributed to a Scotswoman named Lady Nairne (1776-1845). Both her father and uncle fought with Charlie, and her own sympathies were with the house of Stuart. She wrote many lyrics, often not claiming authorship, and it is likely that she wrote these. The verses are sung to the A part of the tune, the chorus to the B part.

Charlie and his men were in retreat from the Carlisle battle when they crossed the Esk. I find the real charm of the lyrics is the image of an army of wet soldiers dancing to the music of 100 pipers to dry themselves off after fording the river.

I located a bagpipe version of the tune taken from Pipe-Major Ronald Mackenzie's Manuscript Book. It was played by the Seaforth Highlanders as early as 1865. The tune is similar to the one I give here, but mine is a New England version and is not playable note for note on a bagpipe chanter.

The tune is traditionally played in the key of A, the key in which the pipe version is written. When I am playing contra dance music I often play in D/A/D tuning and capo at the fourth fret for the key of A. I have indicated the capo placement at the start of the tab. O indicates that you will play the *capoed* string unfretted. The unusual 2+ character simply means the 6+ or extra fret which is now two frets above the capo.

You may wish to improvise a capo, perhaps using a chopstick and heavy rubber band. I use a capo made by Ron Ewing (234 E. Duncan, Columbus, OH 43202) and am very pleased with it. To prevent buzzing, it is important to press hard across the top of the capo as you are putting it on the fingerboard. I find the strings stay in tune best if I place the capo at least a quarter of an inch behind the fret to be capoed.

About the tablature: The tune is in 6/8 time. Reading left to right, each single digit has the time value of one beat (an eighth note). Each dash extends a note by one beat (e.g. the final measure is held for a full six beats, one stuck note extended by five dashes). I have heard this tune played both fast and slow. I favor an energetic dance tempo. Emphasize the first beat in each measure to keep the tune lively.

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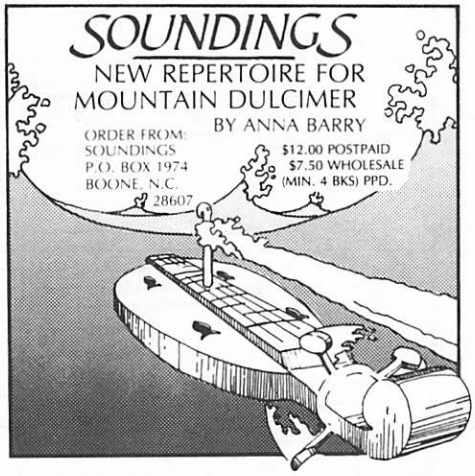
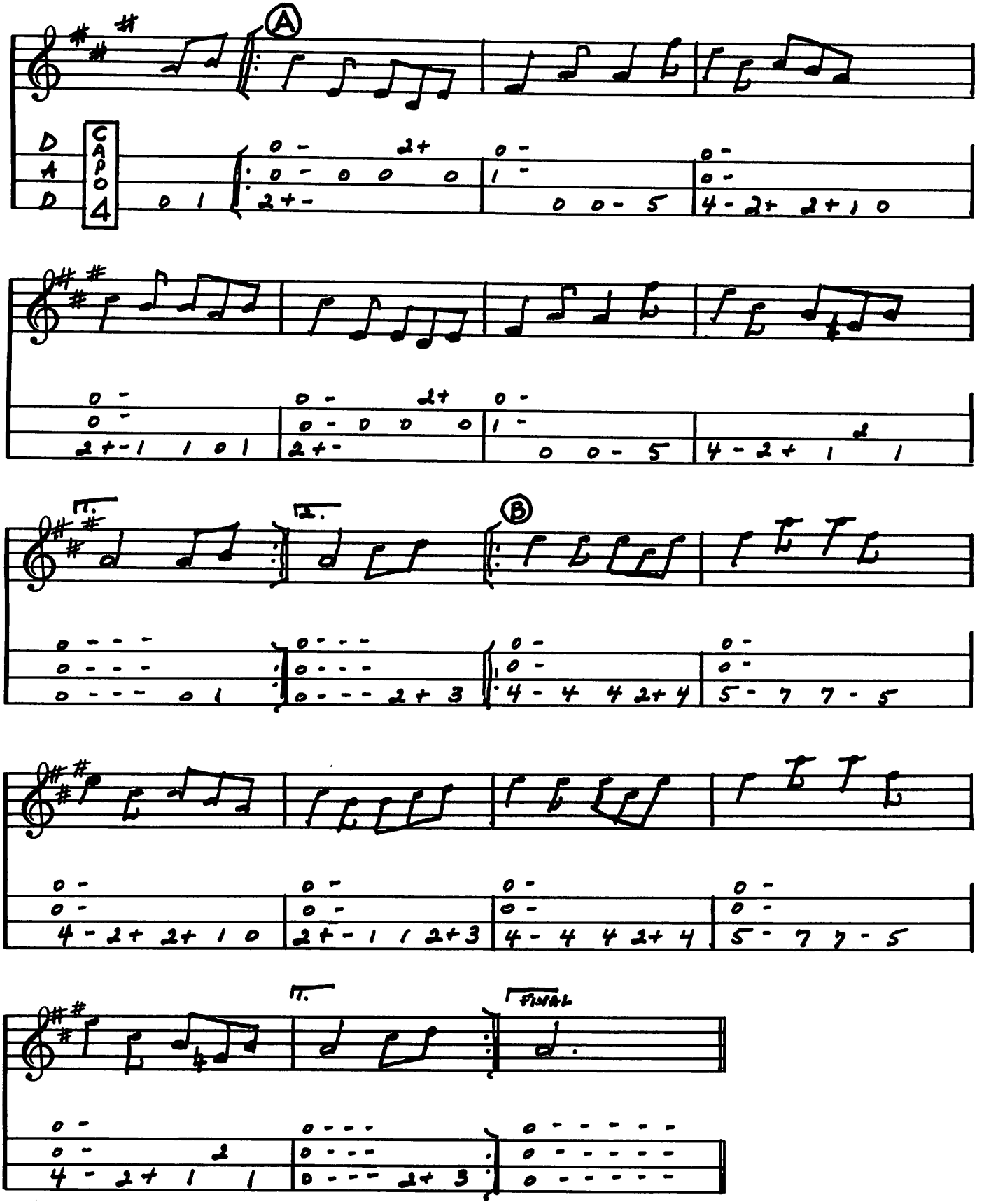


The Hundred Pipers

Scottish traditional

Arr. ©1986 Lorraine Lee



Wi' a hundred pipers an' a' a',
Wi' a hundred pipers an' a', an' a',
We'll up an' gie them a blaw, a blaw,
Wi' a hundred pipers an' a', an a'.

Oh, it's owre the border awa', awa',
It's o'er the border awa', awa',
We'll march to Carlisle ha',
Wi' it's yetts, it's castle, an' a an' a.

2.
Oh, our sodger lads look'd braw, look'd braw,
Wi' their tartan kilts an' a', an' a,
Wi' their bonnets and feathers and glitt'rin' gear,
An' pibrochs sounding sweet and clear.
Will they a' return to their ain dear glens?
Will they a' return, our Highland men,
Second sichted Sandy look'd fu' wae,
And mithers grat when they marched away.

3.
O wha is foremaist o' a', o' a'?
O wha does follow the blaw, the blaw?
Bonnie Charlie, the king o' us a' hurrah!
Wi' his hundred pipers an' a', an' a'.
His bonnet and feather he's wavin' high,
His prancin' steed maist seems to fly!
The nor' win' plays wi' his curly hair,
While the pipers blaw wi' an unco flare.

4.
The Esk was swollen sae red and sae deep,
But shouther to shouther the brave lads keep,
Twa thousand swam o'er to fell English ground,
An' danced themselves dry to the pibroch's sound.
Dumfounder'd the English saw, they saw,
Dumfounder'd they heard the blaw, the blaw.
Dumfounder's they a' ran awa', awa',
Frae the hundred pipers an' a, an' a'.

Lorraine Lee's reputation as an innovative Appalachian dulcimer player as well as a fine singer and songwriter is well established. She has numerous recording credits in musical styles ranging from traditional American ballads to modern country music and jazz. An experienced teacher, she is the author of The Magic Dulcimer, *an instruction book published by Yellow Moon Press, and has recorded instructional cassettes for Homespun Tapes, Woodstock New York. She lives in Brookline, Massachusetts.*

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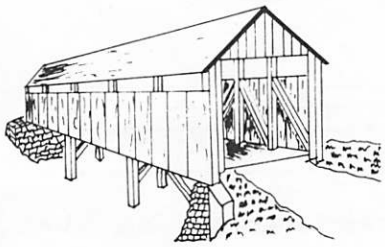

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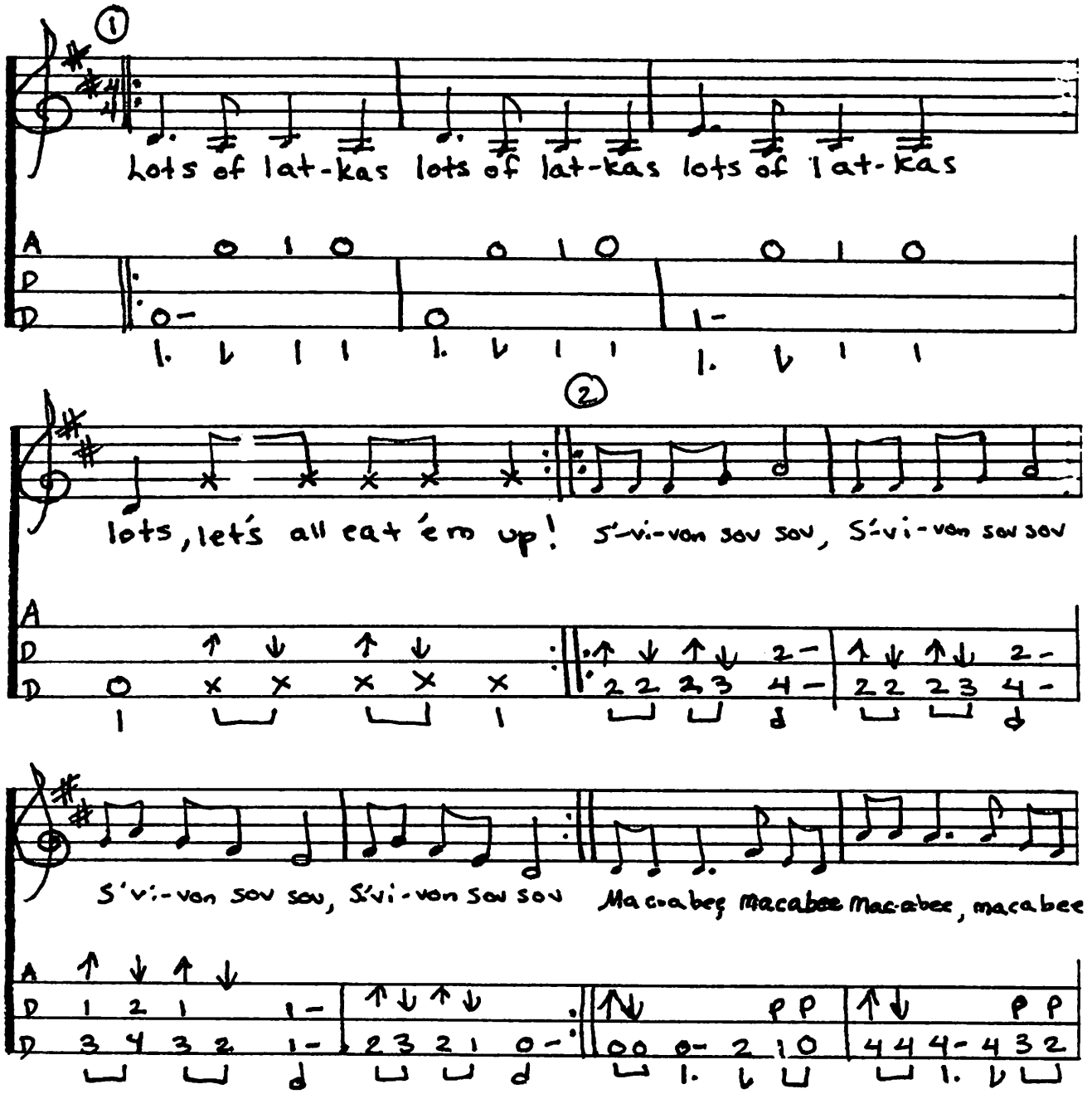
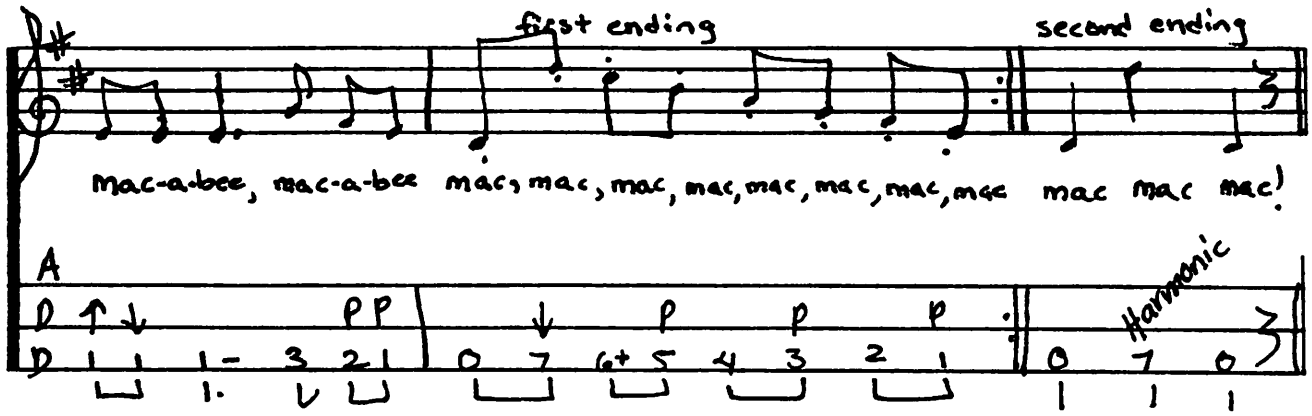
Chumbara Chanukah

3-part round

A. Leider
dulcimer arrangement
by Lucy Joan Sollogub © 1986





Background Information • This song is obviously not from an East European Jewish ghetto! It is representative of American Jewish holiday songs for Children. I learned it from a cantor from California who brought it to an annual Boston Jewish educators conference.

The dreidl, s'vivon (top) • How the custom of playing with a spinning top on Chanukah originated is not really known. However, what distinuishes the dreidl (s'vivon) from any top is that it has four sides with the Hebrew letters on them. These letters are "Non", "Gimmel", "Hey" and "Shin" and are an acrostic of the sentence "Nes Gadol Hayoh Sham", meaning "A great miracle happened there." Dreidls can be filled with candy. I guess you can bet on a letter and if the dreidl stops on your letter you get the candy.

Background on Chanukah • Chanukah is observed for eight days. Jewish people say a prayer each evening and light a menorah (candelabra with eight places for candles plus one extra candle to light the others), adding one candle for each evening of the holiday. Chanukah commemorates the revolt and victory of the Jewish people against the repressive rule of the Hasmoneah people that ruled in Israel. The Greek-Hasmoneah rulership repressed Jews, not allowing them to live and worship in their own style. The Jewish temple was desecrated. The word Chuanukah means rededication, as the victory of Chanukah meant a restoration of the temple and Jewish life.

There is also the story of the oil lamp. In every synagogue there is a Nir Tamid, an eternal light symbolizing God's ever-presence with us. The story goes that when the temple was destroyed there was only enough oil to last one day for the Nir Tamid. The miracle occured when the oil lasted eight days until a new supply was obtained.

Some folks say that the latkas (potato pancakes) that are eaten at Chanukah are traditional to this holiday because they are fried in oil. Perhaps it's a justification to eat these yummy things. In Israel people eat doughnuts, also fried in oil, on Chanukah.

Song instructions • On the words "Let's all eat 'em up!" the singer(s) speak. Players can dampen their strings by laying their left hands flat across the fretboard. When strummed, the strings won't sound a pitch but will provide a percussive sound imitative of the contrast of the singing voice to the speaking voice. This style of strumming is notated with "X's".

Lucy Joan Sollogub has been performing and teaching dulcimer in the greater Boston, Massachusetts area for ten years. She leads a Jewish children's choir in Newton, MA and in the spring of 1986 published a Jewish peace songbook, Shiron L'Shalom. *Address for Lucy is 88 Mechanic Street, Canton, MA 02021.*

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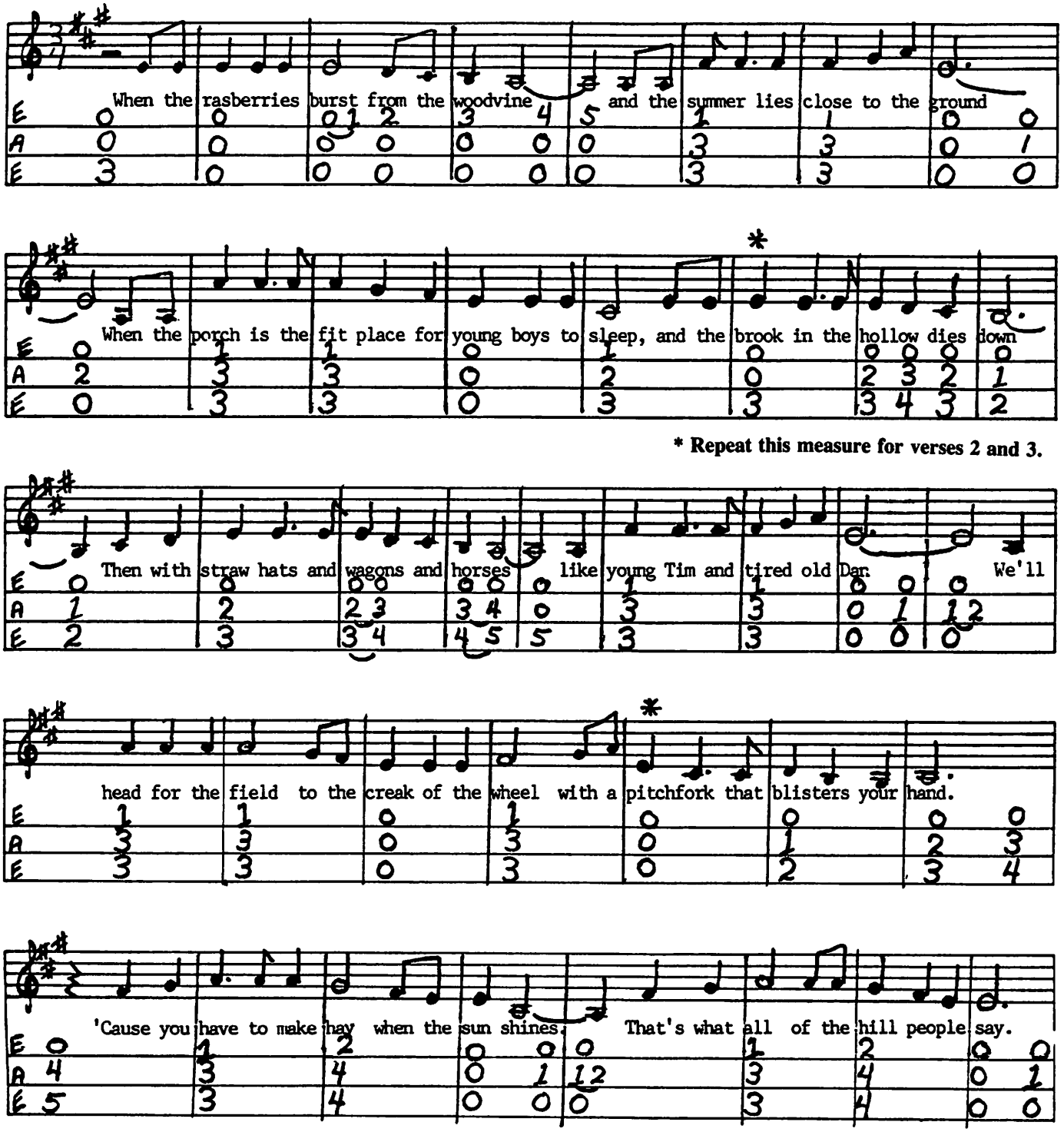
The Haying Song

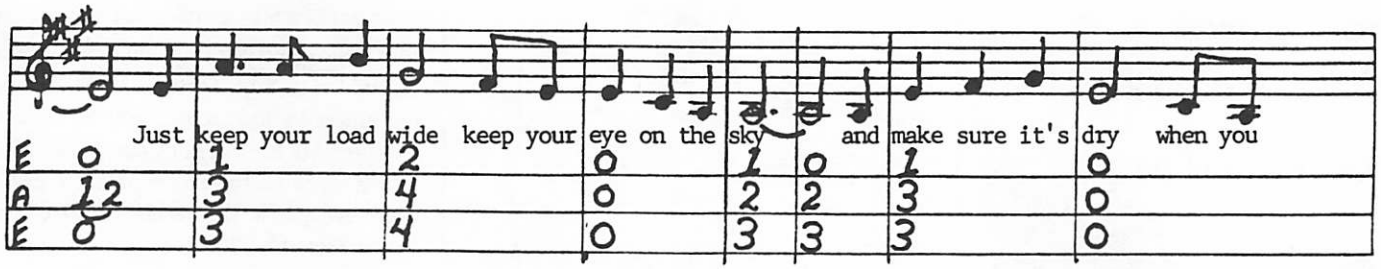
Tune E-A-E

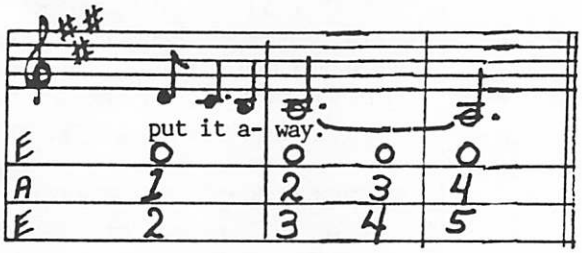
Strum pattern: ♩ ♫ ♫

by David Mallett
arr. for dulcimer by Susan Trump
Albany, New York



* Repeat this measure for verses 2 and 3.





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Susan Trump is a talented singer, guitarist and dulcimer player who performs and teaches in upstate New York.

2.
I remember the chaff on the back of my neck
The cool at the edge of the trees.
And you rest for a time, and talk about the weather.
And you drink from the spring and get mud on your knees.
Then its back to the wagons, it's back to the mow.
Six loads in, and eight more to go.
And it's biscuits and beans for the late supper meal.
And there's nothing like beans when you're working you know.

Chorus:
'Cause you have to make hay when the sun shines.
That's what all of the hill people say.
Just keep your load wide, keep your eye on the sky,
And make sure it's dry when you put it away.

3.
Tis the season of clover and kildeer,
It's the time when the earth does her best.
It's when all men are strong and the work days are long,
And you know when to rise, and you know when to rest.
And in the cool of the evening I'd perch on the load
And let the wagon wind blow through my hair.
And count off the stars, and talk to the moon,
And sing to myself in the sweet summer air.

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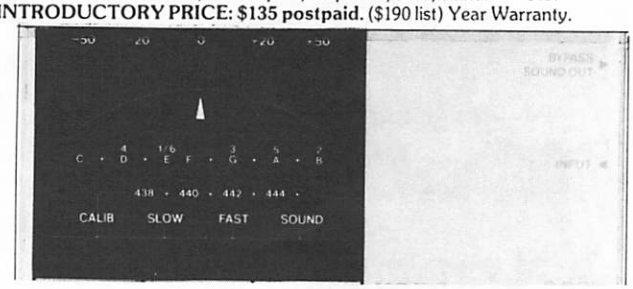

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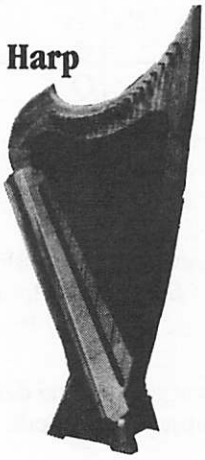

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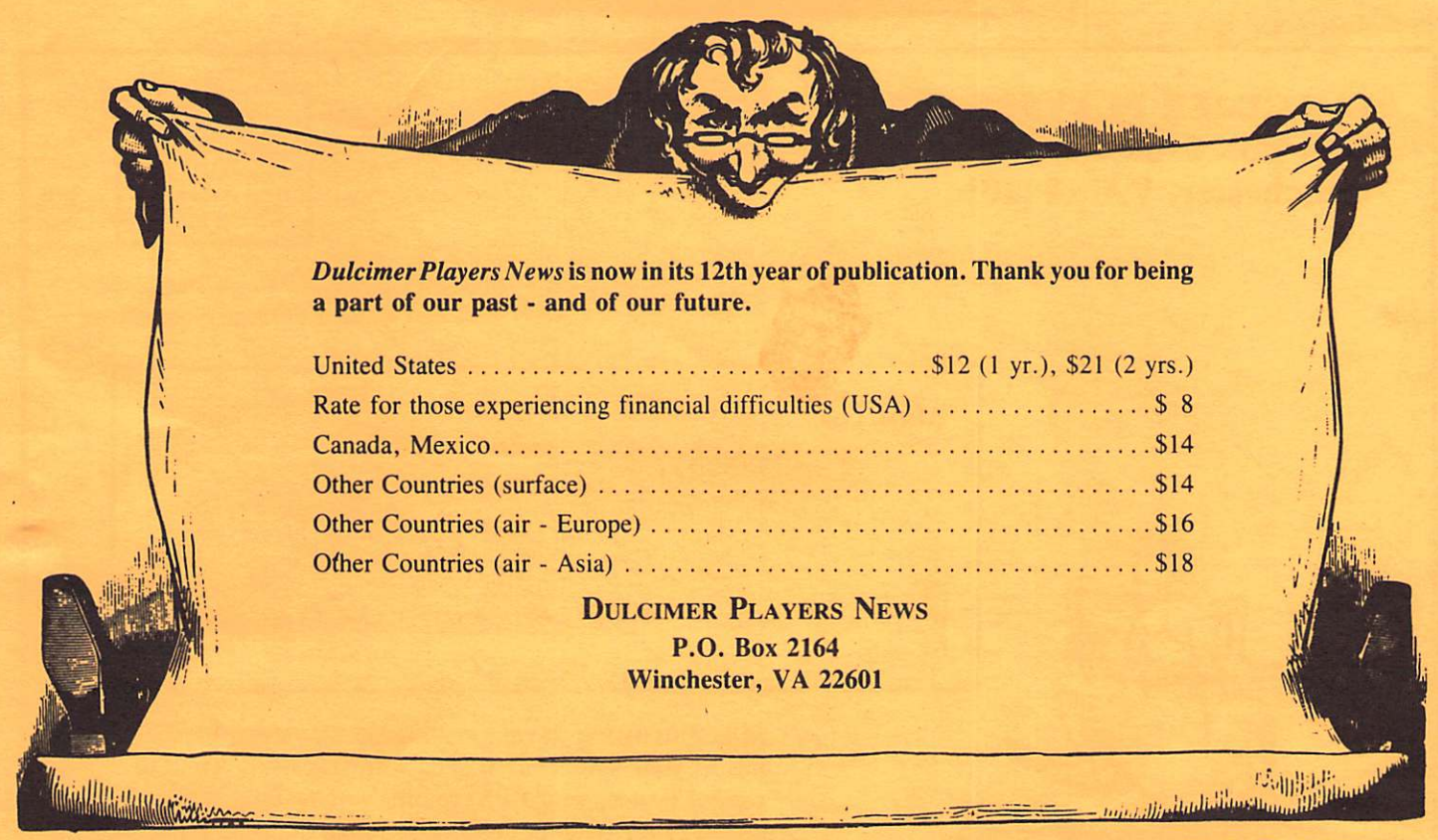

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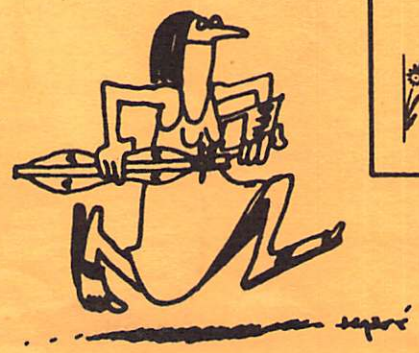

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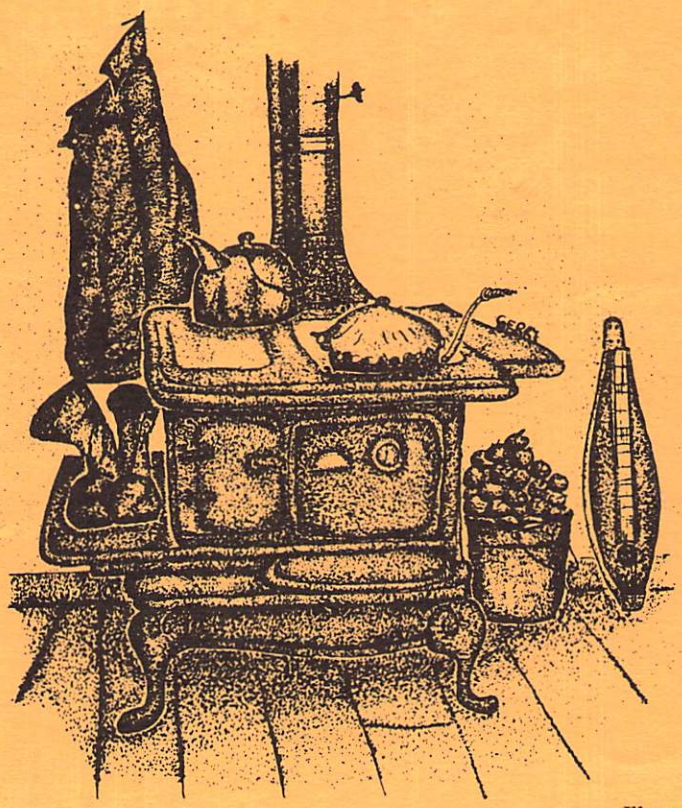

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